

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

APRIL 1967

50^c PER COPY





LOOKING FOR A DREAM SQUARE DANCE VACATION? you'll find your answer at

Sets in Order's

ASILOMAR

(Located near Carmel on the California coast)



If you're looking for enjoyment,
add to Asilomar the following:

Bruce and Shirley Johnson

Earl and Marian Johnston

Arnie and Jan Kronenberger

Bob and Becky Osgood

Manning and Nita Smith

Bob and Roberta Van Antwerp



A fabulous week's vacation

July 23-28, 1967

Featuring dancing fun with all those listed above. All meals included, after-parties, workshops, special events, all included for one low price. (Starts at \$83.00 per person for everything, dependent on type of housing unit selected.)

Write for a free illustrated brochure and be sure to get your application in early. NOTE: A special callers course to be conducted by Bob Van Antwerp and featuring all members of the staff in conjunction with the regular dancers institute. Write for information.

Sets in Order

462 North Robertson Blvd.
Los Angeles, California 90048





("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

After reading your "Canadian Special" insert in the January magazine we thought you might be interested in what we thought was somewhat unique. We have been teaching a beginners' class in Roseville—a suburb of Detroit—on Monday nights and a beginners' class across the river in Windsor on Tuesday nights for some years now. This year we decided to have a joint graduation night and call it "International Graduation Night."

The Windsor Whirlaways came to Roseville for the evening and we graduated 33 couples. They received the full treatment—graduation hats, diplomas and a lovely buffet luncheon. Larry gave them a "test," too—a stunt with balloons—and you never saw such confusion or heard such laughter.

The graduates had invited their friends who had introduced them to square dancing at our promotional dance just a short time ago and now they were able to enjoy a square dance party together.

Bernice and Larry Prior
Roseville, Mich.

Man alive, if our State Department would only realize how much more good people-to-people projects of this sort do than many of the high-cost little-action operations, they might take square dancing on as their official friendship activity.—Editor

Dear Editor:

Formerly my correspondence with Sets in Order has been limited to renewing my subscription. I'll take this opportunity to express my regard for the high standard of journalism your publication has maintained in every department.

Beryl Main
Denver, Colo.

Dear Editor:

I have always been against the terrific flow of new material to confuse the square dancer. But I am now enthused over the new material.

(Please turn to page 54)

READ THIS BADGE ACROSS THE SET!



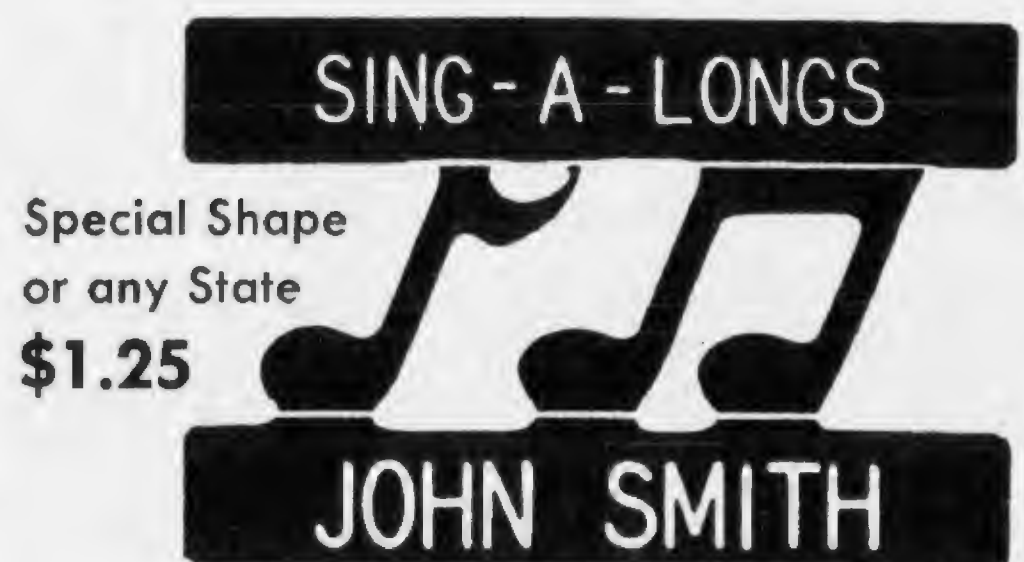
85c

Name
Only
75c

Several
Colors

DESIGN BADGES \$1.00

Send for brochure . . . *FREE* sample



Special Shape
or any State

\$1.25

A DURABLE BADGE

OF A NEW PLASTIC . . . ONLY

60c EACH Name & Town or Name Only



Letter
Type
as
Shown
Only

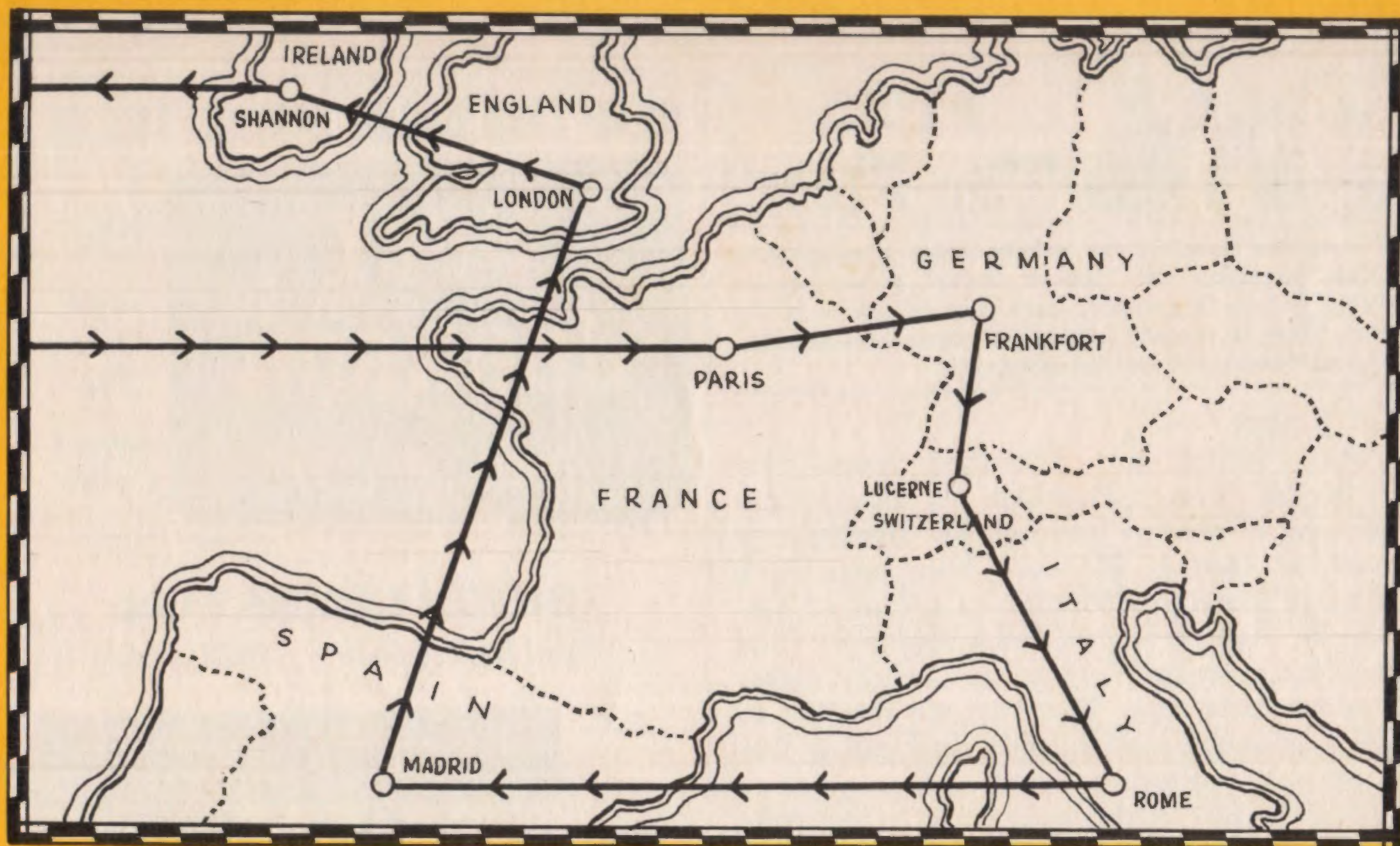
Several
Colors

ALL BADGES SAFETY CLASP PIN
WE PAY POSTAGE

BLUE ENGRAVERS

315 SEVENTH ST., SAN PEDRO, CALIF. 90733

4% Sales Tax for Calif. orders



SPEND 22 FABULOUS DAYS visiting

Paris, Frankfurt, Lucerne, Rome,
Madrid, London, and Shannon
August 28th to September 18th

DON'T BE DISAPPOINTED

There's still room for a few couples on the fabulous
square dancers tour to Europe this summer

Be escorted every mile of the way by professional tour manager and
these square dance tour escorts:

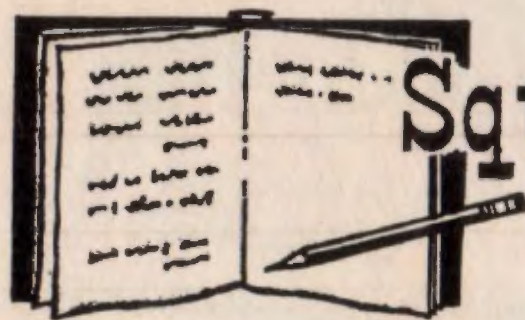
Frank and Carolyn Hamilton
Earl and Marian Johnston
Johnny and Marge Le Clair

You'll be square dancing in Germany, Spain, and London. You'll visit
castles, live in fabulous hotels, eat unbelievably wonderful food, all
in the company of other square dancers and all for the low, low cost
of \$975.00 per person (from New York).

For a free illustrated brochure including all the
details write to Square Dancers Holiday in
Europe-1967, 462 North Robertson Boulevard,
Los Angeles, California 90048.



AIR FRANCE
THE WORLD'S LARGEST AIRLINE



Square Dance Date Book

- Mar. 31-Apr. 1-14th Ann. Alabama Jubilee
Munic. Audit., Birmingham, Ala.
- Mar. 31-Apr. 1-Southwest Kansas S/D Fest.
City Audit., Dodge City, Kansas
- Mar. 31-Apr. 1-N. Dak. S.D. Clubs Inc. Con-
vention, Jamestown, North Dakota
- Mar. 31-Apr. 1-8th Ann. Tar Heel Square-Up
Memorial Audit., Raleigh, N.C.
- Mar. 31-Apr. 1-Spring Round Up for College
Students, Epworth Forest, N. Webster, Ind.
- Apr. 1-Ketchikan Jamboree, Ketchikan, Alaska
- Apr. 1-April Fools Dance-European S/D
Bailey's Elem. School, Falls Church, Va.
- Apr. 1-4th Nebr. Crippled Children's Ben.
Dance, Elks Ballroom, Sidney, Nebr.
- Apr. 1-13th Ann. Virginia S/D Festival
Univ. of Va., Charlottesville, Va.
- Apr. 1-12th Ann. Boulder Area Spring Round-
up, UMC Ballroom, Boulder, Colo.
- Apr. 1-Guys & Dolls Ann. S/D Festival
Commun. Bldg., Tecumseh, Nebr.
- Apr. 1-Northeast Okla. Spring Festival
Civic Center, Tulsa, Okla.
- Apr. 1-Northwest Okla. Spring Festival
Enid, Okla.
- Apr. 1-5th Ann. Do-Ci Club Festival
Natl. Guard Armory, Greenville, Miss.
- Apr. 2-Centennial S/D Festival
Civic Audit., Omaha, Nebr.
- Apr. 2-Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Apr. 2-Guest Caller Dances
Bayfront Arena, St. Petersburg, Fla.
- Apr. 2-Round Dance Workshop
Dayton, Ohio
- Apr. 6-Wagon Wheelers Centennial S/D
Community Hall, Winfield, B.C., Canada
- Apr. 7-9th Annual Funstitute
Cannon Stake Center, Salt Lake City, Utah
- Apr. 7-8-20th Valley of the Sun S/ & R/D
Fest., Alhambra H.S. Gym, Phoenix, Ariz.
- Apr. 7-8-8th Ann. West Texas S/D Festival
Munic. Coliseum, Lubbock, Texas
- Apr. 8-Nev. S/D Assn. Spring Festival
Hawthorne, Nevada
- Apr. 8-4th Ann. Forest City S/D Festival
Lucas School, London, Ont., Canada
- (Please turn to page 63)

Sets in Order

THE OFFICIAL

MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XIX NO. 4

Printed in U.S.A.

Copyright 1967, Sets in Order, Incorporated

All Rights Reserved. No part of this publication may be
reproduced without written permission of the publisher
except where otherwise indicated.

Second class postage paid at Los Angeles,
California

Subscription \$5.00 per year (12 issues)
U.S. Funds

PLEASE NOTE: Allow at least six weeks'
notice on changes of address and be sure to
give the old address as well as the new one.

GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	Helen Orem
Management Consultant	Jay Orem
Advertising Manager	Marvin Franzen
Dancer's Walkthru	Becky Osgood
Subscriptions	Jane McDonald
Accounts	Joy Cramlet
Art Department	Bette Eastman
Art Consultant	Frank Grundeen
Photographer	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

TABLE OF CONTENTS

3	From the Floor
5	Square Dance Date Book
6	On the Record and Record Report
9	As I See It
12	Club Development and Leadership
14	Montana Club Combats "Fade-Away"
15	The Booth at the Big Convention
16	Lift and Use
17	The Dancer's Walkthru
21	Homes for Square Dancing
22	What's in a Workshop
23	TV Series in Washington, D.C.
24	Ladies on the Square
25	Arizona Features S/D Exhibit
26	16th National Convention
27	Interview: Arnie Kronenberger Talks
30	Style Series: Flow and Motion
32	Round the World of Square Dancing
37	SIO Workshop
62	Caller of the Month: Jon Jones
67	Paging the Round Dancers: Leroy and Anita Stark
86	Experimenting with Blow Your Top

462 North Robertson Boulevard
Los Angeles, California 90048
Telephone (213) 652-7434

**YOU'VE BEEN ASKING ...
THE ANSWER IS—YES, INDEED—**

If your dealer cannot supply our records, we can ship them by return mail on receipt of your order.

This applies to both **Lloyd Shaw Recordings** and **American Dance Treasures**.

But check with your dealer first.

Ask for our catalog

The **LLOYD SHAW FOUNDATION, INC.**
P. O. Box 203, Colorado Springs, Colo. 80901



**CALLER'S
MATERIAL AVAILABLE**

Revised Figures and Terms.....	\$1.00
Caller's Roster (1966-67).....	\$1.00
Training Manual	\$3.00
Caller's Guide	\$3.00
Subscriber Membership	\$7.50

Calif. add 4% sales tax

Order from

Square Dance Callers Assn. of So. Calif.
P. O. Box 1024, South Gate, California 90280

PARTY NAPKINS



Refreshment size (9"x9")
50 in a package — 75c
Luncheon size
(12"x12")
50 in a
package — 85c
Postpaid

ORDER FROM

Sets in Order LOS ANGELES, CALIF. 90048
462 N. ROBERTSON BLVD.

YOU'RE INVITED ...

To join George and Tottie Fritts on their PROMENADE TO HAWAII. 14 enjoyable days touring the islands, gathering suntan and square dancing at the 4th Annual Convention in Honolulu. Oct. 1 thru Oct. 15 only \$579.35 from Los Angeles or San Francisco. For details write today to:

GEORGE and TOTTIE FRITTS
23506 Ford Road
Dearborn Heights, Michigan 48127



SINGING CALLS

TAG-A-LONG — Bogan 1203

Key: C

Tempo: 128

Range: High HC

Caller: Cal Lambert

Low LC

Music: Western 2/4 — Violins, Guitar, Drums, Piano, Bass, Clarinet

Synopsis: (Break) Allemande-swing — promenade — men star right, girls travel — partner left — around corner — seesaw — allemande — promenade. (Figure) Heads square thru — do-sa-do — pass to the center — square thru three quarters — do-sa-do — pass to the center — square thru three quarters — corner swing — promenade.

Comment: A fast moving but smooth dance routine to adequate music. Rating: ☆+

CONEY ISLAND WASHBOARD GAL —

Grenn 12089*

Key: F

Tempo: 126

Range: High HC

Caller: Earl Johnston

Low LC

Music: Ragtime 2/4 — Banjo, Trumpet, Clarinet, Drums, Bass, Piano

Synopsis: Complete call printed in Workshop.

Comment: Well played ragtime music. A good tune and an action-packed routine. Rating: ☆☆☆

WHEN MY BLUE MOON TURNS TO GOLD —

Blue Star 1799

Key: F

Tempo: 126

Range: High HB

Caller: Flippo and Brower

Low LC

Music: Western 2/4 — Guitar, Clarinet, Piano, Trombone, Drums, Bass, Trumpet

Synopsis: (Break) Circle — around corner — seesaw — gents star right — allemande — weave — do-sa-do — promenade. (Figure) heads promenade half — sides do-sa-do — half

(Reviews continued on page 70)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

ACOUSTIC POWER

for
professional
performance
without
parallel



The Sound of Quality

NEWCOMB

MODEL TRS-1680-NN2

Speakers and Amplifier Balanced For Optimum Acoustical Output

Want to be sure of being heard? Understood? Equip yourself with a Newcomb TRS-1680-NN2 sound system. They'll get your message in the farthest corners of the biggest halls you're ever likely to call in. The superb sound projection provided by the TRS-1680-NN2 is the result of teamwork: the right speaker matched to the right electronics matched to the right controls matched to *your* job. It's like the performance you get from a car when the gear ratios, wheel and tire sizes, and engine are all just right for each other. The speakers you see above are Newcomb N12NT models, closed-back designs that keep sound clean in problem auditoriums. Each case is a rear-loaded dual-labyrinth reproducer with an extraordinarily efficient two-way speaker system. A full crossover network divides the audio signal into two parts for clarity, definition, and high fidelity. Low frequencies are channeled to an extra-heavy-duty 12" woofer. High frequencies go to a directional horn tweeter that maintains

the intelligibility and natural character of your voice. Conversion efficiency is the key to N12NT performance. They'll net you more sound from a 50 watt amplifier than you'll get from run-of-the mill speakers driven by 150. N12NTs do best of all teamed up with a TRS-1680. A beautiful instrument. Versatile. Flexible. Powerful. The brightly lit control panel really slants back — so you can operate it as easily standing as sitting. The TRS-1680 puts out a true, full 80 peak watts of mono power. Does it with dependable vacuum tubes. If you burn one out, plug in a new one yourself. You can split the output for stereo reproduction or stereo orchestra reinforcement. Dial any degree of separation you want. And your voice will still come out the center equally proportioned between the two channels. The TRS-1680 delivers more actual usable watts than some transistor models of higher paper ratings. Anyone can prove this just by listening. Investigate before you invest. Write for the big full story...

NEWCOMB AUDIO PRODUCTS CO., DEPT. SO-4, 12881 BRADLEY AVENUE, SYLMAR, CALIFORNIA 91342

**"WHY TELL
US
ABOUT**

***Sets in Order* ?**

"We already subscribe"

Folks often wonder why we use advertising space each month to advertise the virtues of subscribing to Sets in Order. Naturally, everyone who is reading the magazine is aware of it. Some folks have even been subscribers for eighteen years. Actually, we're not trying to **sell YOU!** We discovered a long time ago, in recruiting members for a new class, in getting folks to attend a square dance vacation institute, or for publicizing Sets in Order magazine, that our best method of reaching new people is through folks who are already satisfied.

Word-of-mouth — happy square dancers telling other square dancers — is the best way we know of reaching new people who don't subscribe to Sets in Order. So, if you enjoy your copy of the Official Magazine of Square Dancing every month, won't you **help us, please**, and while you're about it, help your friends as well by convincing them that they should become subscribers? **If every present subscriber would help us to convince one new subscriber, our job will be so much easier.**

If you believe the job will be simplified by having some sample copies to give out or having us send you a few subscription forms, please let us know and we'll see that they get off to you immediately.

ATTENTION CALLERS!

Are there 100 square dancers or more in your area who would like a special souvenir record of your calling? As a means of promoting Sets in Order Magazine, we will make a special patter call record of you on two sides of a handsome 7-inch record — one will be sent free to each of your dancers who subscribes to Sets in Order for a period of one year at the regular price of \$5.00. For details and information write to The Editor, Sets in Order, 462 North Robertson Boulevard, Los Angeles, California 90048.



AS I SEE IT

bob osgood

April 1967

WE DON'T KNOW what's gotten into everybody, but it seems that the move these days is toward retirement—"active retirement" is what some of the folks call it. This means that they dabble around at some business a little bit each day and then spend the rest of the time playing golf, running the boat around the lake, or catching up on a lot of book reading.

A great number of friends of ours have moved to those fancy planned-retirement communities where everything is provided from a swimming pool to a golf course to a score of different planned activities. These folks really amaze us, and some of our most ardent square dancers are making their homes in these fabulous settlements where square dance clubs are flourishing.

Many of these communities are made up of mobile homes; others are more permanent dwellings in the more or less luxury class with acres and acres of rolling lawn and trees. Other folks just seem content to take their retirement by maintaining the same old address and working out from there.

A good example in this last category are the Hamiltons. Frank and Carolyn are now *official* members of the retirement world and will be spending a good share of their time on their streamlined outboard trying out the various rivers and lakes in California. Frank will be taking a crack at his stamp collection, and Carolyn will have a little opportunity (after all these years on the round dance teaching circuit) to just take it easy and enjoy the grandchildren.

We can't help but envy all of these people. However, we feel that something is sadly lacking. We would like to go on record as joining those who advocate a *callers' retirement community*.

We see a definite need for something of this sort. Although the architecture is not too

important, we feel that every dwelling in the ideal callers' retirement community should have a porch and a place for the caller to sit down in a comfortable rocking chair, and to put his feet up and rest.

In front of each chair should be a special console with no less than 17 dials, a turntable, and a microphone. Perhaps in lieu of the turntable might be piped in music with a selection of hoedowns, old singing calls, and new singing calls.

Maybe there even might be closed-circuit television so that the aging caller can, by simply switching a dial, select a photographic reproduction of a square of dancers dancing in the style, and at the speed he selects.

Something of this sort has tremendous possibilities, and we'd be glad to send our contribution to anyone who starts this noble project.

The Great Swing Thru Controversy

OF THE PROBLEMS that plague callers none is more irritating than the movement that has more than one definition. For the most part, those experimental movements that have come along during recent years and are not clear in their definition and which stir up controversy as to the proper traffic pattern to be employed, disappear before they get off the ground.

One exception is the *swing thru*. Introduced a number of years ago, it was immediately picked up by a number of callers just as it was initially presented. Then a question arose concerning just what the author had in mind. As a result it seems that the movement is being taught and used differently in different areas.

In its simplest form—an ocean wave caused by two facing couples doing a do sa do into ocean wave formation—the line would break in the center, and dancers would first turn on the outside, in this case by the right hand, then the centers would turn by the left half way

around to form a new ocean wave.

That was pretty simple, and almost everyone agreed with it, but actually it could be described in two ways. The one which we published called for the line to break in the center with the outsides turning first. Next, the centers would turn. However, it could also be interpreted that the dancers would turn first by the right and then by the left. Of course, both definitions work fine in this one instance.

Now let us suppose that two facing couples move into an ocean wave by doing a seesaw or left shoulder do sa do with their opposite. To follow the first definition, the outsides would turn by the left half way around and then the centers would turn by the right. However, if one were to use the "turn by the right, then turn by the left" definition, the centers would have to turn first followed by those on the outside.

★ ★ ★

Undoubtedly, either definition would work satisfactorily *providing everyone did it the same way*. Our contention has been that in any successful figure it is not the hands that are as important as the pattern. In a two-couple ocean wave set up or a 4-couple thar or wrong-way thar formation, the pattern of "outsides turn, then centers turn" is necessary to establish the character of the movement. *We feel that it's a completely different figure to have the centers turn first.*

To those who bring up the question concerning swing thru done from an alamo (alternate facing) circle, we would certainly stick to the basic "normal"; the turn should start with a right. We also say that in this formation many callers quite successfully call it without ever referring to it as a *swing thru*. They simply call it directionally, "turn by the right, now turn by the left," etc.

Our own feelings are not the important item. We do wish that if there is a difference, that it might be expressed. Perhaps out of it all may come an agreement for all to use the movement in the same way.

Nothing will kill it quicker than to have it left up-in-the-air. And *swing thru* is a good movement. Like *spin the top*, where the outsides also turn first and then the centers, we think the pattern is strongly established in this direction. If you'll send us your indication on a post card, we'll be happy to run a straw vote in coming issues.

Feedback

THE REACTIONS started with a long distance phone call coming in slightly less than a week after the March issue went into the mail. From that point we've had letters, half a dozen post cards, and more phone calls—quite a number from quite a distance away. All were in response to our suggestion that "... something needs to be done."

Exactly what we had in mind was not completely clear at the time we wrote it. But we had confidence that the right words would come. And from a file drawer filled with notes taken over the past several years, a suggested plan toward the preservation of the activity may eventually evolve. Actually, at the time we wrote this column last month, we felt the work was almost completed. Then came the reactions.

Something of this nature is worth waiting for, a little longer. All the comments we received indicated that some guidelines were long overdue. Great optimism was shown by some association people. "Our group is looking for something of this nature to push in our area."

One pessimistic viewpoint indicated "it's all well and good that you might come out with a plan which might be completely workable. But getting anyone to give it a fair trial is another matter." And another in the same vein, "you'll find that the majority of callers will go along with an idea just so long as it fits the way they think, but if it calls for a change, that's the end, brother."

To refresh your memory, we suggested that from our research, our endless stacks of correspondence, and from friendly conversations with many enthusiastic square dancers, it was felt that one of the prime reasons for square dancing's present period of "treading water"



was the lack of thoughtful, long range planning.

"We seem to be going in twenty different directions at once," wrote one caller. "We all realize that one of our biggest problems is the need for stability, a point which every dancer and every caller can reach and feel that that is the extent of the *language* that is to be learned.

"From here, it's just fun for the dancers and a challenge for the callers to use more descriptive language. It will require them to be more ingenious with the basic movements that exist without trying to create endless combinations and give each combination a new title which will only serve as a stumbling block and try the patience of the dancer who *just wants to dance*."

Actually, we're more enthused than ever from the reactions. We hope that there will be still more coming in. We think it's worth delaying the publication of any plan until as many of these thoughts can be sifted in to help form the more complete idea.

Now we'll aim for next month.

Miscellaneous

WE CAN'T HELP but feel that something has gone out of the square dance picture with the termination of publication of Square'n Round Magazine. Although we quite frequently disagreed with its editor, Les Gotcher, we did feel that it stimulated thinking as no other square dance publication has ever done. We wish the best to Les, who is now devoting more and more time to his excellent Callers' Notes, and to his travels and institutes.

A letter from a lady in the East asks us why it is that traveling callers charge so much more than their local callers, "and," she adds, "are not always that much better."

The answer is simple. Usually the hobby caller who works his home area does not depend on the money he accepts as a caller for his sole means of support. The traveling caller quite frequently does.

When the hobby caller travels it is usually just on a vacation from his regular employment and he is most likely being paid. The full-time traveling or professional caller, when he goes on the road, depends upon a rather tight schedule of dates and the higher

fee in order to subsist. If he usually conducts a home club program, his income from this calling stops when he goes on the road. He must get substitutes to fill his place.

Of the more than 15,000 men and women who do *some* square dance calling, perhaps less than 50 might be considered full-time callers. In our book, all callers are in one degree or another "professionals." However, there is a vast difference in the needs and requirements of the person who considers square dancing his hobby and the person who considers it his full-time employment. Usually the person who travels has proven that he is well worth the money he charges, and dancers certainly are at liberty to select traveling callers and consequently to pay the higher fee in order to have them as "drawing cards" for their club or group.

• • •
"We wish we could convince callers that they didn't have to tell jokes to us in order to make us happy." This from a gentleman who goes on to say that he gladly pays his money to enjoy a dance and not stand for hours listening to a caller trying to be funny.

We might add that we feel that the use of off-color jokes told to a mixed gathering of people, whether they be a bunch of dancers or not, often shows extreme poor taste. Ninety percent of the crowd may be laughing, but the ten percent (which someone might consider as being "stodgy") could simply be disillusioned and hurt or embarrassed.

We feel it isn't worth the risk to hurt even a single person. Why take the chance? The beautiful thing about square dancing is that in itself it embodies so much pure enjoyment. So next time you're tempted to tell one that seems to be a bit off-color, we suggest that you forego it in favor of a sure winner — *just call a good dance!*

• • •
Who spotted the error — in last month's Style Series? Evidently quite a number of you. Altho the pictures showed that our two men in the center would have to do a "trade" between pictures (8) and (9) we somehow failed to mention the fact in print. This will happen, even with the best of intentions. We do appreciate those who wrote us — especially those who understood that the goof was unintentional. You should have seen the GOOF we caught ourselves just an issue or two ago. WHOW!

CLUB DEVELOPMENT and LEADERSHIP

By Carl Anderson—Redlands, Calif.



THE SQUARE DANCE CLUB is and probably always will be the backbone of the entire square dance activity. For this reason, the success of the club specifically reflects the success of the movement generally. We would like to examine here some points regarding new clubs and old clubs—ideas which may be practically applied in each category. Actually, the success of both is dependent on proper recognition of strong yet pleasant leadership and an orderly program of club development.

The New Club

The formation of a new club has already produced a core of leaders—those dancers interested enough to get together to form the club. These people have the golden opportunity to establish a good club image and traditions, especially if they recognize early enough the needs pertaining to survival and growth.

Among the club members as well as the club leaders there must be a willingness to work for their hobby, to look to the future and inject some long range, perhaps even visionary, goals and objectives. Sound basic guidelines should be established early and some of the elements to be considered might be the following: (1) Numbers and types of “party nights”; (2) Will guests be encouraged?; (3) Refreshments—how, when, what, who?; (4) Special events such as club picnics, club trips; (5) Work towards minimizing work details for all of the foregoing. Thinking along these lines can make the club distinctive.

It should be decided whether the club will sponsor beginner groups, how often—when and

where. A policy on and towards the club’s caller or callers, their place in the club and their responsibilities toward it, should be established. Programming and calling a square dance is specialized and requires the full attention of the caller. Club operation and policy is separate and of a different nature that requires specialized treatment. To achieve the best results these should be kept separate so that neither suffers from lack of attention.

Responsibilities of officers and board members should be made clear; someone should establish and maintain a “history book” for the club; maybe the club will make “visitations” to other clubs; joining a local association should be considered.

The Old Club

The old club has already established traditions, a way of life and by this very token, may have developed internal problems, sometimes quite deep-rooted. Development and progress is, however, just as important for the old club as for the new one. Complacency and self-satisfaction must be avoided. Square dancing as a hobby must receive the same consideration as any other to continue along its way.

There should be a continual re-appraisal of the club condition in relation to the present day square dance activity and the re-appraisal should cover the complete range of basic guidelines and traditions; honest, constructive self-criticism is required. If problems are tackled when they are small they can be resolved early and so prevented from developing into major problems.

Keep the emphasis on a solid foundation of fellowship and friendship among the members to support the fun of square dancing. This tends to promote the deep rooted feeling of pride in and loyalty to the club as a complete group entity.

This article is based on an outline prepared by Carl Anderson, a member of the National Convention Committee and an active club leader in his own area, for a panel at the Indianapolis National Convention. Editor.

The interests of all the members should be considered equally. Every member should have that feeling of really "belonging." And new members must be attracted continually as attrition will have its way, no matter what. These newcomers should be made welcome, drawn into the "inner circle" and given opportunities to serve the club.

The club must develop leadership for the present and future and there should be a plan for just this. Policies and traditions that have proven sound can very well be continued; "change for change's sake" doesn't accomplish anything. Discard unsound policies, however, and develop new ideas and policies that will work to sound traditions.

Ask yourself from time to time, "Are long-time members and past officers still active? Just in attendance or also in the affairs of the club? And if not, why not?" Much direction can often be found by the answers to these questions.

All members should be encouraged to take active part in all affairs of the club. Develop a feeling of responsibility among them for the well-being, harmony and success of the club.

Definition of Club Leadership

Leadership in a square dance club is a concern and obligation for each and every member. Not every member is a potential leader nor does every potential want to be a leader. However, a good club member must be *interested* in the leadership for his club. He has the obligation to help select the best leadership possible, to fully support selected leadership and to maintain loyalty to both club and leadership.

The success of every recreation is dependent upon sound, strong, imaginative leadership. Continued fun and enjoyment can only be insured by orderly planning and development. Haphazard drifting and "let Harry do it" attitudes can only lead to a limited club life. Responsible leadership candidates should be willing to step forward *but* this leadership should be made so attractive that it will attract responsible leaders and potentials.

How does one recognize these potential leaders? Here are some points to consider: (1) Since square dancing is a couple activity, both husband and wife must be considered — as a team as well as individually; (2) Both should be the "outgoing" type but probably

to different degrees; preferably, one should be the stronger leader of the two. (3) They should be firm but humble, willing and capable of making decisions. (4) He or she or ideally, both, should be able to communicate with others and to a group; (5) They should have pleasant personalities and be good "greeters"; (6) They should possess enthusiasm and a love and loyalty for the club; (7) They should not only be liked but respected, the kind people are willing to cooperate with; (8) They should be dependable and willing to assist with projects and business of the club. These are the qualities to look for.

Development of Leadership

Each successive presiding officer should recognize his own responsibility for selecting potentials from within the membership. He should then endeavor to unobtrusively develop these persons into stronger potentials, give them opportunities to show their capabilities.

If the club enlists actively with an association, members will have the opportunity to work with and learn from other leaders. Success depends upon planning ahead.

It can be suggested that the association sponsor a periodic leadership training institute, with club members urged to participate in some of the outside leadership courses, convention panels, etc.

Club members can cooperate by giving the leader in any degree a "pat on the back" as often as deserved. "Potentials" should be encouraged to take an active part in club activities and business so that they know at any time what is going on. Sometimes it is also wise to consider a plan for continuity of succession from lower offices to top office, i.e., from director to president or chairman.

"Sell" potential officer material on the value of the experience of serving as presiding officer in relation to his everyday life and work. A development of leadership can be applied anywhere. A good leader will recognize his own need for development. He will not want to "stand still" and so will become increasingly valuable in whatever situation he finds himself.

Each one of the foregoing ideas only touches upon what can actually be done but it is hoped that they do establish some guidelines which will prove helpful to both new and old club members.

MONTANA CLUB COMBATS "FADE-AWAY"

By Mrs. Ellis B. Wyman — Glendive, Montana

MONTANA CELEBRATED its 100th territorial and 75th statehood birthday in 1964 so all over the Big Sky Country Montanans turned back time a century to celebrate. The Twist and Twirl Square Dance Club was struggling to reorganize, with about two squares of dancers left in a fading club when they were approached to do a half-hour TV show to promote Centennial activity.

The first show was very simple, done in modern dress with no props. It got good response and they were scheduled to do 9 more by the same sponsor. By the time they came on the air for the second show, the ladies had early American costumes and the gents were following suit. Hay bales, wagon wheels, wooden barrels and old lanterns created an early Western backdrop and some fat chickens roosted on the hay while a lamb scampered across the floor during an accordion solo waltz. The live barnyard scene was so well-received that later a calf, rabbit and pony were added to the show.

Square dance popularity soared to the point where classes were started and soon even beginners joined the TV fun. The club rounded up a rickety old chuck wagon, completely renovated it and covered it with a new canvas bearing the club's name and insignia. The wagon was used on TV, at the county fair and in 7 parades, taking 2nd prize in one.

The town was putting on a pageant with a cast of 400, depicting the story of Montana. Most of the Twist and Twirl membership was there for the square dance scenes as well as for other parts in the show. Members had to work together for 16 consecutive days for rehearsal and the 6-day pageant itself. They still kept the TV shows going and managed to at-

Maynard Fulton, caller for Glendive's Twist and Twirl Club, pictured with his wife Muriel on one of the club's TV square dance shows.



tend the Eastern Montana Jamboree.

From various club members came hand-made items; a banner which has made many miles between clubs, their own 10 Commandments of Square Dancing inscribed on two varnished tablets of wood, a club scrapbook filled with pictures and stories of their burgeoning activities.

This all happened between February and August and then the Centennial events ceased. The Twist and Twirlers became quite a traveling club, sometimes going as far as 300 miles for an evening of dancing. They also hosted 21 of their own dances with 8 different callers, had two basket socials, a masquerade, two street dances, a club supper, entertained at two luncheons and were convinced to do 6 more TV shows.

January of 1965 was cold and bleak so the dancers had time to cook up some "indoor" fun. Being an industrious and ingenious group they decided to make their own "fun badges" from cedar wood. Since it wouldn't be possible to wear all of them at once somebody thought of a "chest band" to which the badges could be pinned and which could be worn at special functions. Later the T 'n' T Club established a Royal Badger Society requiring 5 fun badges to earn a band and 12 to earn the rank of Royal Badger.

And so it went, from one imaginative effort to another, springboarded by the TV show and the Centennial. The club is now busy with their 6th set of beginner classes, has done more TV shows and the club caller is also completing classes for a new club in a neighboring town and organizing more classes in still another town. It shows what can be done with an opening "break" plus follow-thru.

THE BOOTH AT THE BIG SQUARE DANCE CONVENTION

By Ray Porter — San Bernardino, Calif.

MANY TIMES, with a little imagination applied, a commercial venture can be practical and bring fun to a lot of people, as well. We proved this when we set up a booth arrangement with "extra added attractions" at the California State Convention in San Bernardino last year.

My wife Vivian and I are enthusiastic square dancers and also run a business which caters to the clothing, record, etc., needs of the local square dancers. We're enthusiastic about that, too, and when we learned that the Convention was to be in our own home town we immediately started making plans for "promotions" that would also be fun for everybody.

The first step was to reserve booth space at the Convention, where some thousands of dancers were expected. Actually we reserved three 10-foot booths. Then we "cooked up" the idea of offering free bus rides from our booth at Convention headquarters to our store, several miles away, for the convenience of the shoppers. On top of that we arranged with a restaurant across the street from our store for 60 free dinners for which we had drawings.

The booth itself was made as attractive as possible with a background of red corrugated fireproof paper with the name of our store in white cut-out letters of the same material. Square dance clothing and accessories were

tastefully displayed and it made a gay effect. The booth was open every minute of the Convention and was "manned" alternately by six local square dance girls not regularly employed by us.

I stayed at the booth most of the time; Vivian was at the store with a crew of 8 girls. The free charter buses ran every hour from booth to store and back on Friday and Saturday afternoon and evening with nearly 50 people on every run. Altogether we transported over 500 people. If I were to do it again I'd also run buses on Sunday morning.

When the dancers came into the store they were invited to sign up for the 60 free steak dinners. We drew the names of 30 winners at 5 P.M. on Friday; 30 more at 5 P.M. on Saturday, drawings being held at the booth with a local caller officiating. At 2 P.M. on Sunday we had a final drawing for dresses, shirts, etc. The restaurant, the bus line and I split the cost of the buses and I must say we were all pleased with the results.

From a personal view we know our efforts in connection with the Convention were successful promotionally and monetarily but we also felt that we contributed thereby to the overall success of the Convention and the enjoyment of attending square dancers. The bus trips were a ball; the meals really excellent and we provided a place for a shopping spree.

At left center of the picture are Ray Porter and his wife Vivian who set up this booth — with fringe benefits — at the California State Convention.



LIFT *and* USE

FRONTIER SQUARES



PRESENTS

SAT. MAY 6

FROST DAVIS
CALLING

SAT. MAY 20

BOB ELKINS
CALLING

SAT. MAY 27

GEORGE HOGAN
CALLING

CITY AUDITORIUM

WESTERN WINDERS



APRIL Calendar

CALLER

SAT. 8TH M. HODGES

SAT. 15TH BILL HOMAN

SAT. 29TH D. MILLER

TOWN HALL



Step in Sets EASTER HOP SQUARE DANCE

SAT. MARCH 26 - 8 PM.

SAM E. BICKLY
Calling

WEST SIDE AUDITORIUM

SQUARE-UPS SPRING FLING



**FRI.
APRIL
26TH**

Calling...

WALT JOHNSON

Refreshments · Prizes

**LEGION HALL
121 NO. VISTA DR.**

How do you get dancers to remember the date of your next dance? Actually, there are many ways but almost everyone agrees that it's necessary to use some method of reminding.

Here are four ideas geared for the Spring season which may help you in planning your post card reminders.

THE DANCER'S *Sets in Order* WALKTHRU

SOME THINGS to THINK ABOUT

Baby Sitters

PLANNING A LARGER-THAN-USUAL square dance function, either festival-size or a special club party? Take a moment and consider those dancers who would like to attend but must bow out for lack of a baby sitter. If your square dance affair is being held in a location which has a room that can be adapted for baby sitting why not advertise this fact? A nominal charge of 50¢ or so per child could defray any expenses involved. This might include hiring qualified women or responsible teenagers, perhaps even children of club members. The space and the qualifications of your sitters would determine what number and what ages of children you would accept. Small babies would need either cribs or portable carbeds for sleeping. The older children might be bedded down on cots or in sleeping bags. Games, toys, books and perhaps even a portable TV could be put to good use. Of course intelligent planning would be needed, but you might open the door to dancers who otherwise would have to stay away.

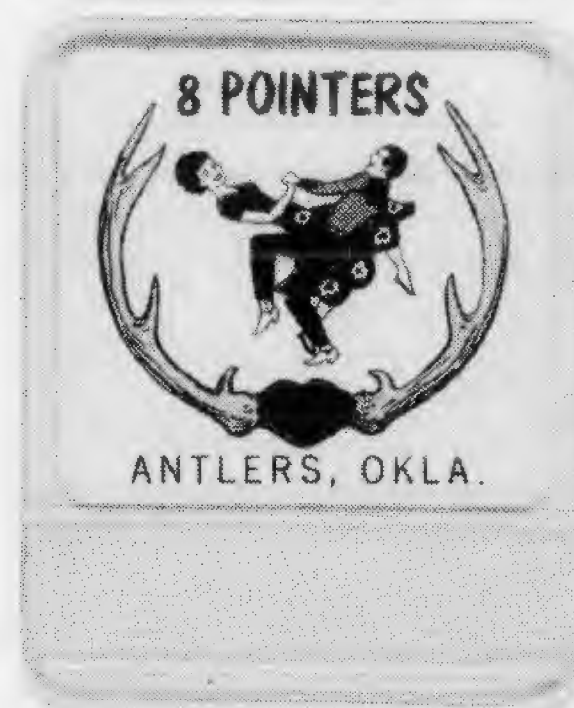
Tickets for the Big Dance

When designing the tickets for a special square dance, here's a small item to think about. Be sure the final size of the ticket is such that it will fit into a man's wallet. Recently we've heard a great deal of grumbling from men who have to carry these tickets around. When they don't fit into a wallet, they are too easily misplaced. A minor point? Yes, but a bit of thoughtfulness ahead of time may mean a customer the second time 'round.

Getting Everyone in the News

Mary and Dick Geisel, Editors of the News and Views, monthly newsheet of the Boots & Ruffles Square Dance Club of Streator, Illinois, remind us of a thoughtful idea. Like most club newsletters, theirs too, keeps members abreast of dance and special event information, features callers, birthdays, etc. But last year they also started a "know your members" column. Each month the column listed several club members with a short paragraph telling a bit of personal information on each. In this manner, in a short period of time, every single Boots & Ruffles member was featured. All felt a part; no one was left out.

BADGE OF THE MONTH



The name of the city became the focal point for the name of the club featured this month. Antlers, Oklahoma, organized a club some three years ago and most appropriately decided to call itself the Antlers 8 Pointers.

A large pair of antlers surrounds a square dance couple on the upper half of the badge. The eight points of the antlers represent the correct number of dancers needed to make up a square. The individual's name is inserted at the bottom of the plastic badge.

TAKE THE "LUCK" OUT OF POT-LUCK



THE ABOVE TITLE is not only clever but most self-explanatory. We are indebted to Emma Wilkins, EdiTAW, for being allowed to reprint her intelligent and useful article from MIKE AND MONITOR, National Capital Square Dance News Letter.

"Sometimes 'Pot-lucks' are highly successful but often food that is meant to be hot is lukewarm or cold, the salads either wilted or running, and the poor guy bringing up the rear (usually the club president) only sees a lot of dirty dishes. Take the 'luck' out of it; you can offer an attractive, well-balanced, nourishing meal for everyone—a fit prelude to an evening of dancing.

"A little advance planning is the key. Have your club members designate whether they will bring salad, covered dish (meat) or dessert—all for 6 people. Thus three couples will provide a complete meal for themselves. In this case the club would provide the bread and butter as well as the beverage and all you have to remember is to have an equal number of couples bring each of the three categories. If you do not feel that it is equitable for one to bring salad for six when another is bringing meat for six (salads are cheaper but take more time), then designate salad for 10, casserole for 6, dessert for 8, or any other division but you only need divide the total number of couples attending by these amounts. Thus for 30 couples, 10 would bring casseroles, 6 salads, and 8 desserts leaving 6 extra to bring bread, coffee or vegetables.

"The idea is to know ahead of time that you will have enough meat to go with the salads, etc. At one of the dances before the event, bring a large poster with cut-outs from magazines of the various food categories with spaces provided for the number of each you need and let the ladies sign up between tips.

"At one successful pot-luck, we printed small placards with the words, 'You can thank..... for this specialty.' These were made out ahead of time and when the food was brought in, the card went with the dish to the warming oven or the refrigerator. When the food was brought to the serving table, the card was set up tent fashion behind it so that everyone could tell who

brought what. This was well received by the members of our club and lots of recipe swapping resulted. If you feel you would not want to 'advertise' who brought what, then the card could be put under the dish at the serving table.

"We found that the cards served several purposes. On the underside we put the category which the person was to furnish. Thus a glance at the cards left (not with the food) told us not only who had not arrived but what food was missing, so we could tell when to begin serving. When a serving dish was emptied it was removed from the table together with any serving pieces and placed in a large grocery bag brought for this purpose. The card was placed on top and put on a large table in the kitchen. It would have been better to have stapled it. This was later wheeled out so that everybody could pick up their dishes as they left the dance. Everybody washed their own pots at home; there was no one in the kitchen washing dishes while others were dancing, and no one had to go hunt up dishes after the dance.

Be Particular

"It is just as important to serve hot things hot and cold things cold at a pot-luck as it is in your home. Use of the school cafeteria is ideal for this. Use those steam tables and warming ovens and invest in a bag of chipped ice for the salads. Foods can be kept hot wrapped in newspaper in paper cartons. If you have several platters of fried chicken, put out only one at a time and when it is gone, replace it with a fresh one. Combine baked beans and chef salads as they get low. This keeps the food attractive for the ones down the line.

"Divide up the work and give everybody a job. Duty might consist of a half-hour of receiving food and putting it in warming ovens or refrigerators, or placing food on serving tables, serving hot rolls, manning the coffee pots, bringing a centerpiece, serving punch between tips, serving dessert (we like it later in the evening), setting up or taking down tables. This will make it easy on everybody, make them feel that they have contributed their share, and nobody will miss a tip.

"Happy pot-lucking."



SHELLEY'S FAMOUS WORDS, "O Wind, if Winter comes, can Spring be far behind?" might well be reversed for the theme presented this month. "O April, as Spring comes, can Winter be far behind?"

This may seem a peculiar time to present a winter square dance theme with springtime on the threshold, but many times clubs must plan and work months in advance toward that special dance. It might be that this particular idea could well be used by those groups thinking ahead to next fall or winter.

Last November the Zig and Zag Square Dance Club of New Orleans presented an "Arctic Escapade" dance in honor of its 13th Anniversary. More than 400 dancers enjoyed the unusual and picturesque decorations and entertainment which paralleled the theme.

The entrance to the hall was disguised as an igloo, carefully guarded by an Eskimo and his husky dog. Inside the hall, the ceiling beams were draped with paper icicles and more than

The WALKTHRU

Lora Mae Smith, Zig and Zag member, is appropriately dressed in a winter costume as she stands by the papier-mâché snowman.

A WINTER THEME

600 snow flakes, hand cut by club members, hung from the ceiling. The opening to the kitchen represented a house made of brick.

Three walls were covered with huge pictures of snow scenes drawn by a teenage daughter of one club member, while the back wall was completely covered with white paper with scenes of skiing and tobogganning.

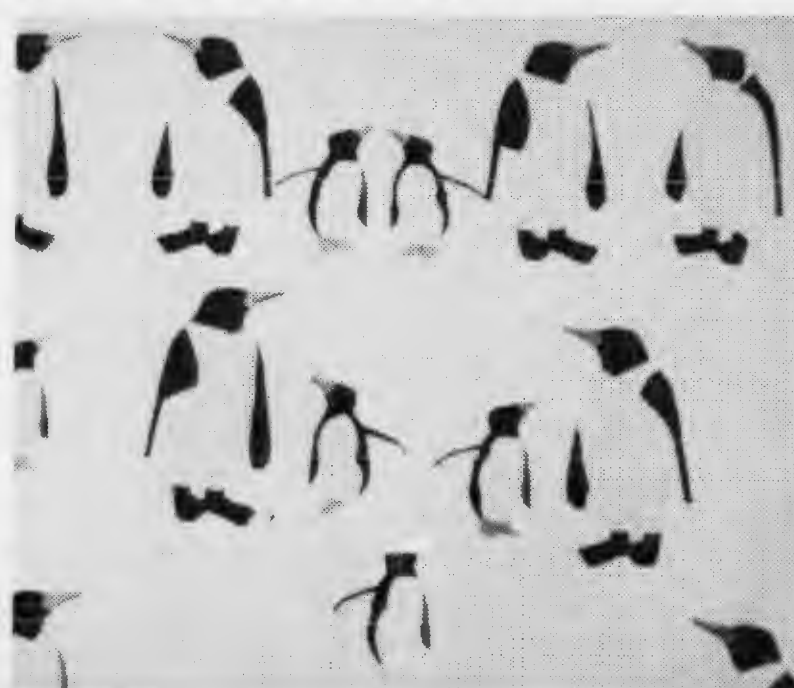
The stage was framed by two fir trees and flocked greens with icicles hanging behind. A foot-high white picket fence closed off a 3-foot section of the floor in front of the stage where a giant snowman and various sized penguins could be seen.

The program for the evening included a mistress of ceremonies reading an introduction while Frosty the Snowman music played in the background. Eight couples then danced a "siamese" square to the tune of Winter Wonderland. Finally all club members circled the guests and (gently) threw souvenir styrofoam snowballs with Zig and Zag printed on them.

Refreshments for the dance included hot barbeque sandwiches, baked beans and a giant cake depicting a ski scene.

Much club cooperation and unity was in evidence by the results of the anniversary dance. And the members report they are looking forward to an even bigger affair (if possible) next year.

Wood and cardboard were used to make this attractive arctic entrance to the dance (left). Charming and effective winter pictures covered the walls of the dance hall (right).



SQUARE DANCE PARTY FUN

PAIL BASKETBALL

Your kitchen and children's toy chest will provide the necessary ingredients for this month's game of skill. This particular stunt can be worked as a relay, a couple contest or perhaps even as a team sport.

You will need small to medium sized beach pails, plastic bleach bottles or coffee cans as the goals (basketball loops). These will be tied around the waist(s) of your goalposts (ladies or men—singular or plural). If you use beach buckets, tie ribbon or rope around the handle, using enough to reach around the waist of the person wearing it. If you use plastic bleach bottles, be sure they are thoroughly washed, then cut off the tops and punch holes into them through which you can thread the rope. Similarly you can punch holes in coffee cans to hold the rope, but be sure the metal holes are punched to the inside so as not to scratch the wearer.

You will also need about three rubber balls for each person participating.

The idea is for one person to bounce a ball and for the individual wearing the bucket to catch the ball in the bucket (no hands of course).

You can set your own distance regulations but you might try the stunt first to see what makes the most practical but not-too-easy distance. You can have several members catching the balls and several members bouncing them or you can pit one couple against another.

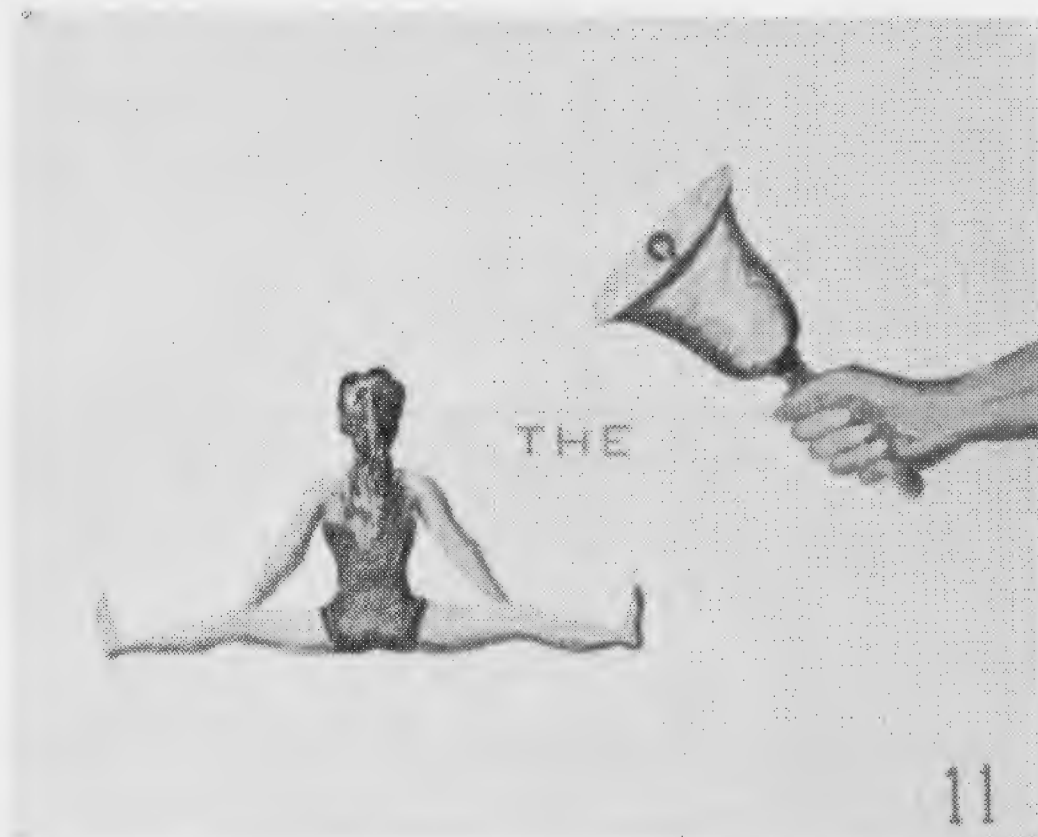
If your group is extremely quick and adept at this game, you might try a bucket tied both in front and in back. Double the score for each rubber ball which lands in the rear "basket."

Actually this is not a difficult game but can be adapted by you in many different ways. Start the time and you're under way!

A Square Dance Quiz

Here are two more of Jake and Bernard Smith's visual portraits of square dance patterns. It's much easier to actually dance the two

figures represented than it would be to have to do what the people in the picture are doing. Check your solutions with answers below. *



Thanks to Bernard and Jake Smith
of Southfield, Michigan

11. Split the ring
12. Bend the line *

HOMES FOR SQUARE DANCING

The HAYLOFT BARRIE, ONT., CANADA

By Lorne and Betty Hay

IN ONTARIO, CANADA, a home for square dancing exists because of the comment that is so often heard, "I surely wish we had a hall of our own." As a tribute to square dancers in our area the story of our hall is written.

The local square dance club BH (before hall) were dancing in a school when the decision was made to assist the area caller to build a square dance hall. This meant that I, as the caller, had to move some 35 miles to a new home and new work but with the prospect of our own hall, this inconvenience seemed minor.

New property was purchased and material made available. The plan was that property and material would be supplied by the owner and the "know-how" and labor by the square dancers. The project was started on June 30, 1965, with the removal of old buildings from the site. Our contractor (square dancer Bill Wright) then took over and with the assistance of small groups each night and week-ends the foundation was completed, the walls were built and the

roof put on. This took over 1000 hours supplied by square dancers who donated their complete free time for an entire summer.

The hall was finished on Sept. 16, 1965 and opened officially for the season on that date. Many humorous happenings in our building project are still remembered. It would be hard to thank all the people who devoted so much time and energy to the project but, being square dancers, the fun and fellowship of both building and dancing may supply their own reward.

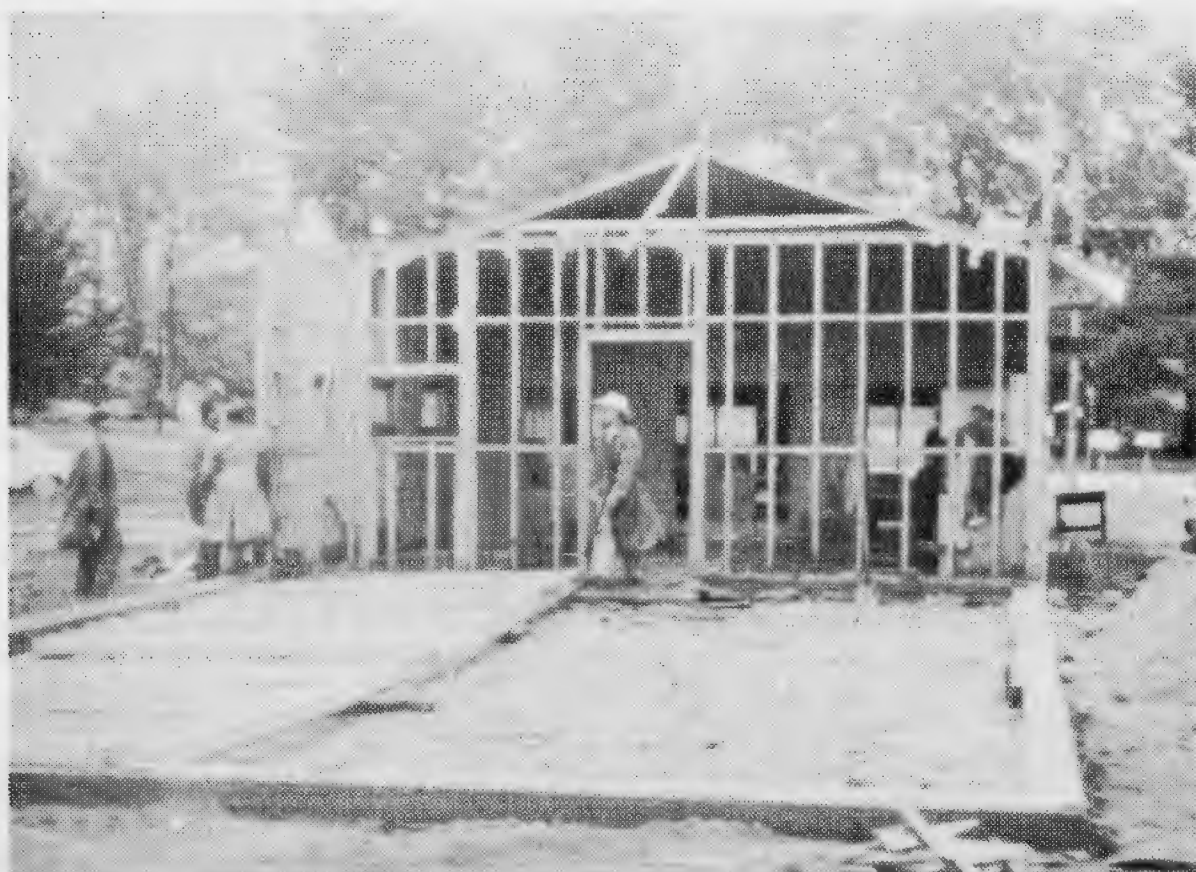
The Hayloft, as our hall is called, is a busy place. Three square dance clubs meet there; two round dance clubs; monthly workshops and special programs of pre-teen dancing. Besides this special training for callers is offered and visiting callers are brought in from time to time for special dances.

Square dancing in the area is growing and the credit for much of this can be given to the dancers' promotion of their own dance hall plus the wonderful support of square dancers everywhere.

And here is the interior of the Hayloft in Barrie, Ont., Canada, ready for dancing.



Weather notwithstanding (note raincoats), work progresses on Ontario's Hayloft (left). Walls begin to take shape (right).



WHAT'S ^{IN} A WORKSHOP?

By Jack Lasry — Miami, Florida

Reprinted by Special Permission, Bow and Swing Magazine

OF ALL OUR modern square dance terms, "workshop" is most often misused. What exactly should a workshop be—fun, work, a necessity or just another dance?

The term "workshop" by itself means nothing; a workshop has to have a purpose, a meaning that can easily be understood. Clearly defined types of workshops for example would be: the new material, advanced or challenge, freshman dancers' intermediate, brush-up and club workshops.

Let's take a look at these types of workshops and evaluate them.

New Material Workshop:

This workshop is for experienced, eager-beaver dancers who are often quite good and enjoy being experimental. A once-a-month meeting to try out the new basics is pretty standard for this type of workshop.

From a caller's standpoint, this workshop is important. He can work out the new call, get the dancer's reaction (this makes or breaks a new call!), and improve on his teaching of the call. The new material workshop performs a real service to the caller, the dancers and square dancing.

Advanced Workshop:

The workshop fills a definite need among a small percentage of dancers whose experience, ability and interest require a more complicated dance—a challenge. Odd ways of using figures, advanced figures and dance choreography that really keep the dancers thinking are on this program.

Keep in mind that advanced challenge dancing is not hot hash (the rapid dancing of basics). Challenge dancing is thinking dancing at a normal smooth tempo.

Square dancing is a real hobby to advanced challenge dancers. They do a lot of good work for square dancing at all levels—let's not deny them the opportunity to learn, even though they are few in numbers.

New Dancers' Workshop:

I'd call this workshop the most important of

all. How many times have you seen new graduates—eager, happy and enthusiastic—become disillusioned with square dancing after their first few visits to club dances? This is the most critical time in a dancer's career and a freshman dancers workshop can do much to help him or her jump the gap from raw beginner to smooth, confident club dancing.

The freshman workshop should have a definite duration, say eight to ten weeks. The first few weeks can be used to smooth out all figures taught in beginner class. Give a great deal of attention to the improvement in reaction time and orientation to different positions. The remaining weeks can be used learning the figures and working the same type of material used in the caller's intermediate club.

The caller should prepare the new dancers to the point where they dance with the club and do not feel too uncomfortable. This is helpful to the club dancers, too, who think it unfair when the club dances become beginner level every time a new class graduates!

Brush-Up Workshop:

Here is the biggest help to dancers who have been out of the picture for a while because of illness, etc. The duration depends on the group and on how much material needs to be covered.

The caller must be aware that he is saving these people from dropping out and for that reason, must be well-prepared. The program should include easily danced material as a warm-up, with plans to ease into the new material slowly.

We can do a lot to help dancers "catch up" instead of "drop out."

Club Dance Workshop:

Most dancers are once-a-week dancers. They support their clubs and only on occasion attend a second special dance in one week. Often the reasons are other interests, financial obligations, children—and once a week is square dance night!

These dancers like the opportunity to learn

some of the new figures, but will never go out on a second night to learn them.

One tip a night at your club dance can easily be put aside as a workshop tip. I use the 9 o'clock tip as most people have arrived and the dancers are still fresh and alert.

I suggest that you never workshop more than two figures and better yet, only one. Select one of the new calls—or an old one for that matter—and prepare a lot of simple, yet varied, material. If the floor reaction is good and the dancers pick it up easily and seem to like the figure, use it sparingly throughout the rest of the night.

But don't expect to call it cold next week! If the figure was well-received, workshop it

for at least three weeks. By then the dancers will have had a chance to see it, use it, feel confident with it. Many good basics are turned down by the dancers because they are not fully exposed to the figure. Often they have it walked once and are expected to know it. No wonder many dancers cry, "No more new figures!"

The club workshop should be one of the highlights of the club dance. Each week the dancers can improve on their dancing knowledge, styling and understanding.

In closing, let me mention that smooth dancing is not a natural trait. It must be learned and worked on. Let's try and encourage this phase of our activity in regular dances, and in those workshops!

T.V. SQUARE DANCE SERIES IN WASHINGTON D.C.

(Excerpts from an article by Gene Norris in Mike and Monitor — Washington, D.C.)

In the May (1966) issue of *Sets in Order*, an article was printed about the filming of the TV program, "Promenade All." It was started in early 1965 when the assistant director of the Board of Broadcasting at Arizona State University contacted Johnny Schultz of Phoenix on the possibility of presenting square dancing on TV... This series has enticed many new enthusiasts into the hobby and created new interest to square dance dropouts in the Phoenix area. If this could be done in Phoenix, why not Washington, D.C.?

In July of 1966, Jim Schnabel was elected President of the Square Dance Council of Northern Virginia and as always these honored people have someone making it hard for their beginning term by asking, "Why don't you do this — or that?" Jim's term in office started the same way but Jim just used the old Army way which is to state, "I was thinking of appointing you Publicity Chairman; now that you have the responsibility, let's see what you can do about this TV idea"...

WETA, Channel 26, was contacted and they sent a request to KAET, Channel 8, in Arizona, asking that the film be made available for showing in this area. WETA received the film in September and plans were then made for the showing starting November 5, 7 P.M.

When the showing was made in Phoenix, a telephone question and answer service was provided. It was felt that this should also be provided here in Washington. This would insure that the TV station would not have to try to provide answers if their station was called, and we would have square dancers able to give more complete information about our hobby in this area.

To insure that all organizations were represented in this venture, WASCA and NCASDLA (local dancers and callers associations) were contacted to assist in the telephone answering service... In addition, every caller member of NOVACO or NCASDLA was sent flyers on the series, listing the sessions and each movement that would be shown. It was hoped that the dancers would give these flyers to their non-dancing friends. This would assist in filling classes...

Some of our dancers ask why we can't do this without getting outside help. The answer is that it costs nothing for the film and it does cost to put on a production...

This is only one of many ways that we can create interest in this wonderful hobby and when we all work together we will be able to bring just that much more happiness to those who have not experienced the joy of dancing.

LADIES on the SQUARE



SQUARE DANCE LADIES, often inspired to create their own gay costumes, seem to come up with a multitude of ideas which make the sewing stint more interesting, more practical or easier. Some of this marvelous miscellany is presented here, garnered from a number of "Ladies' Sessions" at the Sets in Order Asilomar Institutes.

Do your nylon petticoats scratch? Try wearing a cotton half-slip under them. There are several patterns for a four-gore petticoat, Vogue's among them, but any four-gore skirt pattern could be used and cut short—to the knee. Any number of net petticoats can be worn over this but the petticoat, which can be made from drip dry cotton, stands firmly between scratchy net and scratchable skin. The same results can be had by buying a slightly flared half slip on which nylon net ruffles can be sewn directly, starting with the narrowest ruffle at the bottom. A fringe benefit from these "under"-skirts is that they do not fly high, no matter how energetic the twirl.

Trimmings do not necessarily need to be bought—as such. Designs from printed material may be cut out and used for trimming on plain material—or vice versa—geometric designs cut from plain material may be appliqued to a harmonizing print.

By the same token border prints offer a challenge to the seamstresses' imaginations. The borders may be used for a panel effect on the skirts as well as for a patterned hemline. The borders can be used in cummerbund effect—for a V-neck style in the bodice—even for the sleeves. Depending upon the size of the design on the border, it can be used to infinite variety.

On the subject of border prints, one clever lady made a skirt and blouse out of 4 yards of border print. She had a strip 7" x 144" left from her skirt and pieced it together so cleverly that she was able to get a blouse out of it.

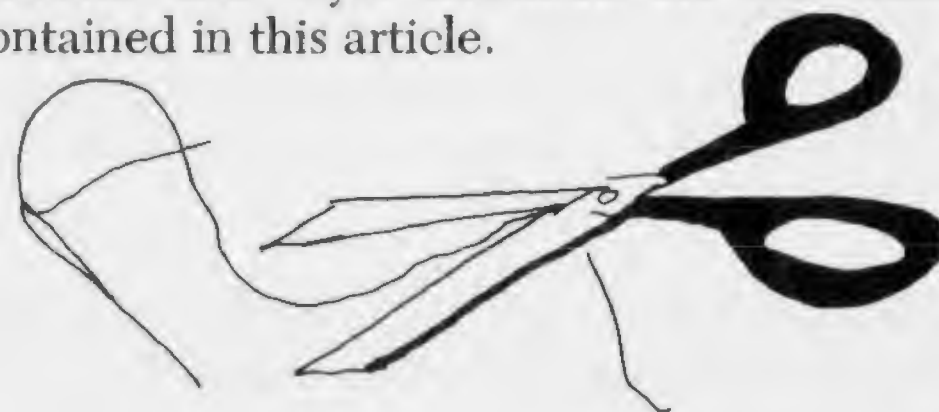
There are two ways in which the tedium of gathering may be relieved. One is by using the zig zag stitch over string. Gather the string up, remove it and top-stitch the gathers. The other is by using regular thread on top, Corticelli quilting thread on the bobbin. This is very strong and can be gathered up without breaking. It will hold in place and there is no need to stitch further. This also makes a nice pattern effect on the fabric. The proper length of the stitch is important and should be experimented with before the final stitching.

Dresses can be accessorized very neatly and effectively by making matching earrings. Cover wooden buttons with the dress material and attach them to earring backings. One square dance gal maintains a "hobby kit" for the express purpose of repairing or re-organizing beads and earrings. She finds it amazingly handy.

Puffed sleeves are still a nice feature of square dance fashions, even with constant changes in designs. When putting elastic in puffed sleeves cut it a little longer than needed and pin it in, don't sew it. When the dress is washed the elastic can be removed, the sleeve ironed flat and the elastic replaced.

A small puffed sleeve can be corded around to make it stand up crisply. The center where the cording is can be decorated with lace, ric-rac, etc., to camouflage the cording.

Our thanks to seamstresses Joan Allen, Madeline Allen, Mary Hall, Carolyn Hamilton, Marian Jayne, Mary Lewis, Doris Petro, Mary Belle Robbins and Myrt Robinson for the material contained in this article.



ARIZONA FEATURES

PERMANENT SQUARE DANCE EXHIBIT

IN MUSEUM

By Joe Hartman and Wava Gifford — Prescott, Arizona

IN OUR MILE-HIGH COUNTRY of Prescott, Arizona, we have two very active square dance clubs, the Hoedowners and the Whiffletree Barn Dancers. During the Prescott Centennial year, 1965, these clubs were asked to give a few exhibitions. A program was worked out, after considerable research, into the type of dance of 100 years ago and showing how the dance has progressed to the type of square dancing we know today. This program, repeated many times during the centennial year, met with great popularity, emphasizing square dancing's place in the history of the west.

Out of this grew a signal honor. The Prescott clubs were asked to prepare a square dance presentation for a permanent exhibit in Sharlot Hall Museum in Prescott. Just to be asked to contribute an exhibit was most gratifying. The Museum and Governor's Mansion are a factual reminder of the first territorial days in Arizona, being the original buildings on the original site for the first territorial government.

By digging, delving, questioning, research, etc., the square dancers produced an exhibit of high calibre, first seen by the public on May 1, 1966, when over 415 people were present at a May Day Celebration at the Museum. So the square dancers have become a part of history, helping to preserve old dances and tunes that have been so much a part of the community.

The exhibit consists of the following items:

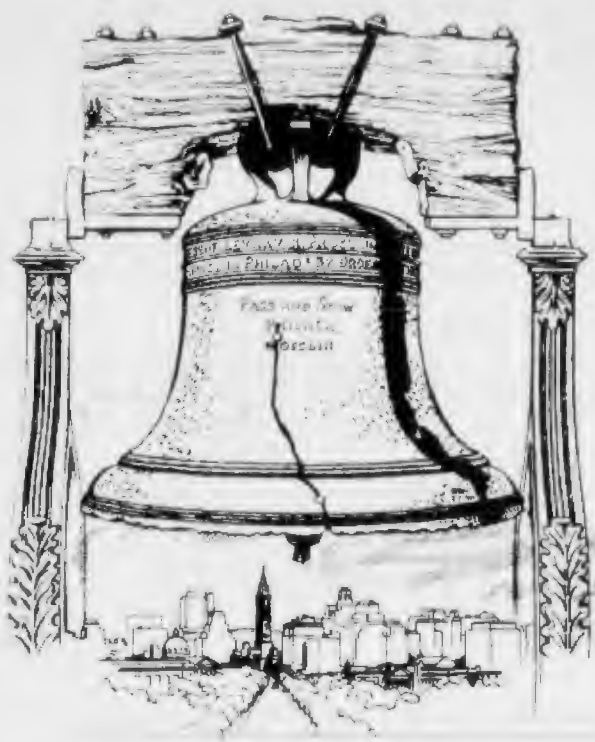
1. Orchestra Hi-Fi tape recording of 6 hoe-down tunes and 3 old-time waltzes by Mac McCauly, Larry Frazier, Jack Terry and Al Heyer. These were recorded the way they were originally written.
2. A Contra and Quadrille Callers Book published in 1878. This book contains the conventional requirements as to social behavior, proper attire for any dance occa-

sion, dance patterns, the call and music that go with each dance. The country of the dance's origin is also notated.

3. A Music Book, containing sheet music 100 years old which was used during our Centennial Program.
4. A Walnut Box Picture Frame containing the square dance costume of Hattie Young of Yarnell, who did the 100-year-old dance for our Centennial — and a picture of her and Ike Gifford, her dancing partner.
5. A beautiful Book Podium made by Larry Frazier, our square dance fiddler. It is all hand-turned and hand-carved and is made of black walnut and white walnut.
6. A cowhide leather covered book containing original pen and ink illustrations finished in water colors. Research on dances, pictures of Prescott square dancers, a report on club activities during a 20-year period, are all in it. The book is mounted on the Book Podium, is expandable and has enough sheets to take care of approximately 40 more years of activity. So the exhibit is not a static thing as the clubs plan to keep this book current by adding one sheet a year, with two pictures showing the costuming of that year and the two most popular dances. On the back of the sheet will be cue sheets explaining how to do these dances.

We are constantly taping both the old time "chatter" callers for posterity and the callers for our modern type square dancing.

This has been an intensely interesting project for the Prescott square dancers, something a little unique and beyond the call of dancing, which has not only added to our current pleasure but has pointed out to us and others what an important place our hobby has in the history of our country and the opening of the American West.



16th NATIONAL SQUARE DANCE CONVENTION

PHILADELPHIA,

PENNSYLVANIA

JUNE 29-30, JULY 1, 1967

SQUARE DANCERS being known to also be interested in good food, the "Convention Cook Book" has become an institution at the annual National Square Dance Conventions. Each year one of the dozens of good square dancer cooks in the neighborhood of the Convention locale is assigned the duty of collecting recipes from her dancer friends and forming them into a Convention Cook Book which is offered as a very practical souvenir of each of these occasions.

As every well-informed square dancer knows the 16th Annual National Square Dance Convention will be held in Philadelphia, Pennsylvania at the Civic Center on June 29-July 1. And sure enough, a Cook Book is being prepared which will contain examples of Pennsylvania cookery, including, it is hoped, some of the things for which the "Pennsylvania Dutch" are

Leona Johnston, Editor of the Convention Cook Book, presents the first copy hot off the stove—er, press—to Peg Wills.



These are the people who are running the "Sweet 16th" National Convention: L to R—Ann and Roy Smith; Doris and Ted Seifert; Peg and Vic Wills (General Chairmen); Jeanne and Roy Strange and Hank Ruhl.

so famous. Leona Johnston is Editor of this year's Cook Book.

Coordinating Chairmen in charge of the thousands of details which must be supervised to present a National Convention are, for Philadelphia's affair, the following: Vic and Peg Wills, General Chairmen; Ted and Doris Seifert, Vice-Chairmen; Roy and Ann Smith, Coordinating Chairmen of Business; Roy and Jeanne Strange, Coordinating Chairmen of Services; and Hank Ruhl, Coordinating Chairman of Program and Education.

Those who have not already registered for the 16th National should do so at once. Send for an application to Curly Milsom, 130 Ashley Rd., Newton Square, Pa. 19073.

SWING YOUR QUEEN AT "SWEET SIXTEEN"

INTERVIEW

ARNIE KRONENBERGER TALKS ABOUT THE TRAVELING CALLER



Few callers have managed successfully to conduct a successful home club program, keep active in a full-time (non-square dance) occupation and keep up with the arduous responsibilities of the traveling caller. Arnie, who has been calling for more than 20 years, has spent a good part of this time in "flying weekends" to big square dance events all over the United States and Canada. Perhaps as much as anyone in the field today, he has a knowledge of the demands placed upon the caller under all conditions. We put him on the spot this month, and to start things out we asked him how much of an influence the traveling callers have on dancers in various areas and on the square dance picture in general.

Arnie Kronenberger: In the early days they had a considerable influence and impact because at that time there were few callers and dancers associations and the spreading of the square dance gospel was mostly up to the traveling caller. He was able to get the material and to spread the word and, if he was a good one as most of them were then, he played a very important part.

S.I.O.: What is the good influence you think a traveling caller can be in an area now?

Arnie: I don't feel that the traveling caller plays too much of a part in the overall square dance activity now. I still travel some but it's mostly for festivals, etc., where I can fly in and fly out and be gone just for a weekend. What with the magazines, notes, etc., that are being circulated around the country, as far as the material goes, everybody has it before you get there, so to speak. It's not a question of putting out the material any more but the main thing that a traveling caller can do is give a particular group or area a shot in the arm by calling a good dance, doing a well-organized program. If, as we travel, we can do a good job and give the dancers a good dance for their festival, that is probably the

most we can do now.

S.I.O.: On the other hand, what poor influence can a traveling caller have on an area?

Arnie: By coming in and trying to impress and by clobbering the floor with a bunch of new material — the latest and greatest. I don't think this is our job. If it's a workshop, that's something else, but for a normal festival dance — I've seen some pretty good boys call some pretty bad dances at these large gatherings. When I go in to call any type of dance — club or festival or whatever — I want these people to dance all night long; I try doing the best I can by calling material they can dance to.

S.I.O.: Is there any difference between the preference of square dancers for dances between here on the West Coast and on the East Coast?

Arnie: One of the fellows who was thru here not long ago — a big name, a good name and a good caller whom I respect — observed that our dancers were more sophisticated in their dance. By this he meant that their dancing was smooth, their demands not great, they liked to dance but not necessarily to try all the fancy stuff. I've been in areas in the East where the razzle-dazzle seemed to be the thing that was bold and what they wanted to do. By the same token I've also been in eastern areas where the dancing was every bit as sophisticated as what they say we have out here.

S.I.O.: When a group invites a traveling caller to their area, do you feel that they should dictate the type of dance he will call?

Arnie: Not dictate — but I think it's nice if a caller can be made aware of the length of time the group has been dancing or something about what they might be capable of doing. I just heard from a group in Ohio and I accepted the date they offered. When they sent back the contract they indicated that they did not want a "challenge" dance — a good, intermediate to advanced dance but not challenge. They wanted the floor to be kept moving and this draws a pretty good picture to me. Regardless of what committees tell me I'm going to pretty much call my own dance, anyhow, and I'll find out early in the evening their

capabilities and whether I've got a split floor, etc.

S.I.O.: Do you find this out usually in the first tip?

Arnie: Not the first tip but I can usually come up with a pretty good indication of their ability by the second tip.

S.I.O.: Do you have a pat "beginner" for an away-from-home dance that you use as a barometer?

Arnie: No, it wouldn't be pat; it would be relatively simple. I will call something relatively easy that first tip so that they can get used to me and hear the way I say and do things and so that I can at the same time look them over and see how they're moving—if they're advancing on my back or staying back a couple of beats. This will tell me what to do for the rest of the evening.

S.I.O.: Do you go in with a set program that you made and might have to change?

Arnie: No, I don't go in with a set program, even in my clubs at home where I know what they can do. Only once have I ever used a set program from night to night to night and this was when I was doing a tour of the Province of Alberta in Canada and most of the groups I was calling to were at a very low intermediate level. This proved successful as I was traveling around enough that I wasn't calling to the same people.

S.I.O.: How do you compare calling a guest traveling caller engagement against a home club calling job as relates to your own personal gratifications?

Arnie: Basically I think I am a club caller and don't really pretend to be a traveling caller any more. I try and give my groups at home enough variety without giving them all the new stuff. If I determine a new movement is here to stay awhile I will present it but mostly I'm a foot-dragger on new material. I've been calling for Rinky-Dinks for 15 years; for Squares Ltd. for about 12; and for other groups a long time. These people continue to dance with me and don't seem to have any ob-

jections—and this long-time association is a very satisfying one for me.

S.I.O.: Do you think it's actually harder, from a professional standpoint, to call for a regular group or those you encounter on the road?

Arnie: I don't find it more difficult to call for a regular group, technically. Our groups dance twice a month, on the average; they have a club caller who calls for them once a month and a guest caller who comes in for the alternate dance. So I will only call to my clubs once a month, usually. I don't try to call a different program every time I call for my clubs; only a few of them ever say anything if the material displeases them. Most of them don't keep track; they just dance. As a caller, we may get a little tired of our own stuff and say, oh boy, I've got to get something new but that's to please *us*, not the dancers, and is to a great degree responsible for the influx of new material.

S.I.O.: What misunderstandings can occur between the traveling caller and the club that he's going to visit while setting up a date?

Arnie: Lack of communication is probably the biggest problem. Callers are notoriously slow in their correspondence and I guess I'm one of them; I don't always answer a request the same day or even the same week I get it.

S.I.O.: Do you answer a mimeographed or form letter as quickly as a personal one?

Arnie: No, I guess I'm a little bit independent in this respect because I don't depend upon calling for my livelihood. As you know I work at a regular job. I do like to feel that when I receive an invitation the people are sincerely interested in having me as a caller and not just anybody they can get. Quite frankly, a mimeographed letter is a give-away that they've invited maybe 50 other guys and will take the 10th down the line as quickly as the first. The ideal is when they indicate their interest by enclosing a postcard or a stamped, self-addressed envelope for me to return.

S.I.O.: What do you feel is the responsibility of the traveling caller's wife?

Arnie: I think it's very important and I just wish that Jan could travel with me more. With two children, however, even tho' one of them is now married and the other is 17, there is still a family responsibility which Jan feels keenly. Also, if Jan did travel with me there would actually be no financial recompense for the trips since I would have a pay for her air fare—many times this is more than my fee. However, the traveling caller's wife can be a very valuable asset, especially if, like Jan, they meet people easily and well. When the caller is up on the stand doing his job the caller's wife is available to meet the people and create a compatible atmosphere for her husband in this way.

S.I.O.: Do you think the traveling caller should be paid more than the club caller for a single evening's work—and if so, why?

Arnie: It's the system now, I guess. The traveling caller is paid more than the club caller. I believe the caller should be paid what the crowd warrants. I've known callers to be paid up to \$250.00 a night simply because their attraction was big enough to bring a huge crowd to the dance. I think the caller should reap the harvest by percentage of the dancers attending.

S.I.O.: What is the average range of rates paid to a traveling caller?

Arnie: Probably \$100.00 minimum. For myself I usually charge \$125.00 plus expenses and it necessarily has to be a pretty big dance to pay the bill. If I were touring from town to town I probably wouldn't ask that much.

S.I.O.: Do you think a traveling caller should be restrictive in the number of dates he takes within an area?

Arnie: I do think he should be restrictive in some degree. It depends on the area. In ours a caller can call two or three dates, 50 miles apart—from Long Beach to the San Fernando Valley, for instance. In smaller areas, where they depend on the whole square dance community to come in and help pay the bill, I think the caller should take only the one date.

S.I.O.: With more callers coming into the

square dance field do you predict any changes in the traveling caller's setup?

Arnie: Yes, more traveling callers. It seems that everybody wants to get on the road. It's probably because they want to make their mark. There are a lot of fellows traveling who shouldn't be—simply because they lack experience. There are maybe a dozen guys in the country today who really qualify to handle any situation they may be given, pull it off and make an enjoyable evening for the people.

S.I.O.: And who, in your estimation, are those most sought-after traveling callers?

Arnie: Frank Lane and Marshall Flippo are probably the two most sought-after. And then there are Bruce Johnson and Lee Helsel, Bob Van Antwerp, Al Brundage, Bob Page, Earl Johnston, Joe Lewis.

S.I.O.: As a traveling caller you hit the National Convention many times. What is your opinion, pro and con, regarding the National?

Arnie: As originally conceived the idea of a National Convention had a lot of merit. As it has turned out I would have to revise my thinking somewhat on it. It very possibly still plays an important part in our activity; areas which have had the National have boomed with interest and new classes, etc., but I think that a lot of the original thinking on the National has not been carried thru, even tho' the committees have worked hard. I would like to see more constructive ideas come out of the National than have so far.

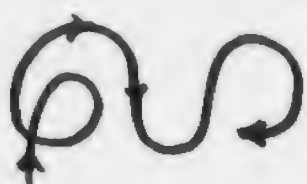
S.I.O.: Why don't more of the traveling callers attend the National?

Arnie: Maybe it's a matter of economics. They have to depend upon being paid for their services for their bread and butter and nobody is paid for calling at a National. The professional callers would have to give up three to five paying jobs to attend. Maybe some of them can afford this; most of them can't. For some of the less prominent callers it's a chance to show their wares—in audition, as it were—and so they can afford to give up home calling dates, etc., to participate. If they have any ambitions to be a traveling caller, the National Convention is a place to start.



STYLE SERIES:

FLOW & MOTION



THERE ARE MANY ELEMENTS to be considered both from the caller's and from the dancers' standpoint in order to achieve comfortable flowing motion.

First of all, the responsibility lies on the shoulders of the caller who must find compatible movements that can be danced comfortably and which do not infringe on normal body mechanics.

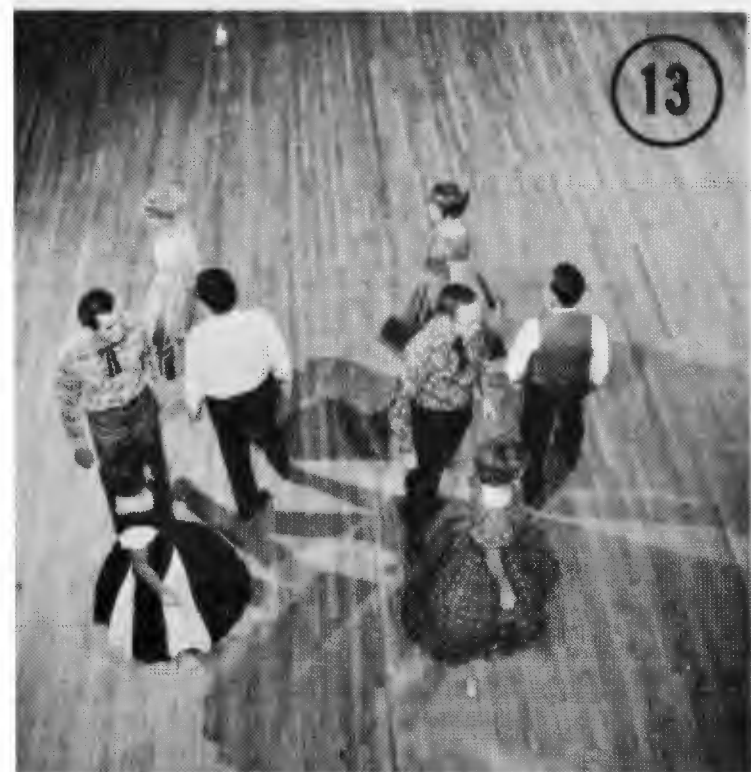
Secondly, the dancer must understand that he shares in the responsibility and that no mat-

ter how intelligent the combination of movements may be, he must execute them in such a way that those dancing with him will receive maximum enjoyment.

Cutting corners in order to quickly get from point "A" to point "B" is not the object of the game. Simply "getting there first" has caused more than one dancer to upset the traffic pattern of a square, and it is an understanding of what a dancer is required to do even when he's not "active" that results in smoothness. We'll point out a few spots to show you what we mean.

Starting from a square (1), head couples do sa do with their opposite (2), and then momentarily move into an ocean wave formation.

To begin a series of flowing motions, Jay





King, who furnishes this example, has the two active men (3) run right around one lady. At this point the two ladies, tho' not active, must of course move to their own right to leave room in the center for the two men.

Without a stop, once they reach the center, the two men trade (4) and still, as part of the flowing motion, take hands with the waiting ladies (5) and move clockwise three-quarters in a cast off (6) to end facing each other in the center of the set (7).

Dropping hands, the two active couples pass thru (8) in the center and move toward the outside (9) to do another do sa do (10) and repeat the same series of movements with the outside two.

Having completed the do sa do, men run (11) by moving 180° clockwise around the

lady and into the center of the line (12). They then continue their same flowing movement as they trade (13) in the center and, hooking hands with the waiting lady, start a cast off (14) three-quarters around to end facing the other couple who was in line with them (15).

To end the movement, dancers move forward (16) and cross trail (17) to a left allemande (18).

At no time did the flowing forward motions stop. Those not active for the minute complemented those dancing by moving away or filling a spot. Here, as in the case of many other satisfying dances, the proof is not so much in the final arrival at the point of "allemande" but in the actual execution of the figure itself.

Our thanks to our Models —
members of Square Riggers of Costa Mesa, Calif.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

California

Dancers came from as far away as Vernal, Utah, to be present at the 2nd Annual Reunion of Asilomar Alumni. The event took place on January 20 at West Hollywood Playground in Los Angeles. Caller Johnny LeClair from Wyoming, himself an Asilomar alumnus, was on hand with his charming wife, Marjorie, to create a most pleasant evening of dancing. In addition, old friends met old friends and the atmosphere was one of happy nostalgia as well as happy anticipation of future Asilomar sessions together. Any square dancers who have been at the Asilomar Institutes held twice annually on the Monterey Peninsula, are eligible to attend these Asilomar reunions.

The Third International Square Dance Festival sponsored by the South Coast Assn. of Square Dance Clubs is planned for July 7-9 for either Long Beach or Anaheim, specific site to be announced later. —*Jewell Bender*

Wonderland Twirlers of Redding have a yearly project—a Benefit Dance held on the third Saturday of March. Tickets are sold and a drawing is held which entitles the winner to a \$35.00 merchandise order from a local western store. The dance is a callers jamboree and all callers from the local association take part, donating their services. The money accumulated from the ticket sale is used to help needy square dancers, being dispersed during the year to any member of the Shasta Cascade Square Dancers and Callers Assn. who has met with misfortune. —*Ella Barbera*

Idaho

President of the Lewis-Clark Square and Round Dance Assn. (Area 2) is LeRoy Kidder of Kamiah. Serving with him this year are Boyd Fuhrman, Vice-Pres.; Marie Cressler, Sec.-Treas.; and Lloyd Powell, Advisor.

—*Otto Grunthal*

For those smart planners-ahead, the dates for the 4th Idaho Annual Square and Round Dance Festival are August 4-6. It will be held at the air-conditioned Student Union Ballroom, Idaho State University, Pocatello. Gaylon Shull is the scheduled caller.

—*Lawrence Walker*

Hilltoppers of Tuttle had their 3rd Annual Barn Dance on January 21, with 24 squares present. The club presents a "Little Red Barn" to the couple who comes the farthest to these annual affairs. Silver Wheelers Club won the Barn this year, having come 198 miles—from Elko, Nevada.

—*Mary Schroeder*

Colorado

Aggie Haylofters announce their 1967 Square and Round Dance Festival for April 21-22 at the Student Center Ballroom, Colorado State University, Fort Collins. Bob Osgood of Sets in Order will be the featured caller. Workshops, a Callers Clinic, an After Party with black light exhibitions, will all add to the festive occasion.

—*Thelma Deane*

June 9-10 are the dates for the 13th Colorado State Square Dance Festival in the High School Gym at Grand Junction. Bruce Johnson will be at the mike. Round and square dance workshops will be held Friday and Saturday. Also planned are a smorgasbord, breakfast and a tour of the Colorado National Monument. For more information write Ken Coulson, 231 Kemai Ct., Grand Junction, Colo.

Oklahoma

The Oklahoma State Federation has elected the following officers to serve for this year: President, Joe and Liz Martin; 1st V.P., Orville and Laverne Andrews; 2nd V.P., Joe and Jewell Meredith; 3rd V.P., G. W. and Evagean Tucker; Secy., Elda and Gene Darnell; Treas., Richard and Lynda Swaggart; Editorial Director, George and Georgette Gibson; Publicity Director, Chuck and De Ann Dwyer. A Free Callers Clinic was held in January with Johnny LeClair doing the instruction. The clinic is held each year to up-date the callers and to aid the leaders of square dancing. A Past-Presidents dinner was held in Oklahoma City in Febru-

ary, honoring the past presidents of the State Federation.

The Northeast Oklahoma Square Dance Assn. will hold their 20th Annual Square Dance Festival on April 1 in the lavish Civic Center Assembly Hall, Tulsa. Guest callers will be J. D. Kerr of Arkansas; Van Greenwood of Missouri. Along with them will be 38 district callers. Don and Pete Hickman from Texas will oversee the rounds.

—George Horn

Louisiana

The South Louisiana Square Dance Council of Baton Rouge will hold its 18th Annual Festival in the Grand Ballroom of the Jack Tar Capitol House on April 14-15. Bruce Welsh and Bob Fisk will be the callers for the respective nights. The Cast Offs, Honor Your Partners, Shirts and Skirts are hosting clubs.

—Richard Currie

Virginia

Dick Jones and Harry Lackey on squares; Roy and Dulcy Belz on rounds are programmed for the Lucky 13th Virginia Square Dance Festival on April 1 at Charlottesville.

—Arnita Maupin

May, 1966, marked the first function of the Hampton Roads Callers Assn. as an organization when they presented a benefit dance in Norfolk. Another dance of this type took place in November for the Lions Club. The caller-members of this association have adopted the Basic Movements of Square Dancing issued by Sets in Order as their standard for teaching classes in a 20-lesson course. Ken Beck is outgoing president and officers for this year are Jim Horton, Pres.; Sam House, Vice-Pres.; and Paul Sandefur, Secy.-Treas.

Mississippi

The 5th Annual Festival of the Do-Ci Square Dance Club of Greenville will be held on April 1 at the National Guard Armory, with Jon Jones from Texas doing the calling.

—Bill Ford

West Virginia

Moose Plaid Squares (we can't explain the name!) is a new club in Princeton with Tom Compton as caller and teacher. They held their second class graduation dance on March 18 and have scheduled callers each 3rd Saturday.

The 4th Honeyland Square and Round Dance Festival is planned for June 7-11 at Concord College, Athens. On the staff will be Chuck Raley (Calif.), Harry Lackey (N.C.),

Johnny Davis (Ky.), with Irv and Betty Easterday supervising the round dancing and Earl Quesenberry as host caller. Write Honeyland, RR 3, Box 292-A, Beckley, W. Va. 25801 for further information.

Tennessee

Dance events of Knoxville's 7th Annual Dogwood Arts Festival will be conducted by the Knoxville Square Dance Assn. Chief round and square dances are concentrated on April 21 and 22 with area and guest dance leaders participating.

—C. A. Newton

Newfoundland

With the reactivation of the St. Johns Y.M.C.A. some 4 years ago, an adult square dance program was evolved—a decidedly new concept in Newfoundland's dance field. A class consisting of 16 people started off under the guidance of Bill Skinner, the "Y's" Executive Secretary. When Bill was unable to continue due to pressure of work, Mrs. Minnie Diamond took over and continues this role today. The St. Johns Square Dancers regularly exchange dances with the Avalon Stompers at the U.S. Naval Station in Argenia, 84 miles away. The club meets each Wednesday evening at the "Y," except during the summer months.

—Mary Dicks

Alberta

On April 13 the Edmonton and District Square Dance Assn. will present Vaughn Parrish as guest caller and on April 22 their Annual Festival will feature Earle Park. On June 24 the dancers will sashay to Lee Helsel and in July three major dances are planned for the annual Klondike Days celebration.

—Harvey Atkinson

British Columbia

The Okanogan Square Dance Assn., as a Canada Centennial project, is planning a series of "Dances of the Month" to project the image of the square dancer to the general public. On April 6 the Wagon Wheelers will host at Winfield Community Hall with Earle Park; on May 13 Westsyde Squares will have the dance at George Pringle High School, Westbank, with Ed Stepan; on June 17 Wheel-N-Stars take the duty, probably at the Penticton Peach Bowl with Doug Anderson calling.

Ontario

As a part of Ottawa's Centennial Program there will be square dancing every Wednesday evening thruout the summer. Regular club programs during the rest of the year also welcome

square dancing visitors to the city.

—*Catherine McMorran*

Toronto and District Square Dance Assn., taking in dancers and leaders from Niagara to Kingston and north past Sudbury, started off the year with a Square Dance Salute to the Centennial on January 14. President Bill Cooper and Program Chairman Bert Oakes conducted an all-day workshop, with an evening dance directed by Bill Robinson. The first of T & D's Novice Nights was held on January 28 with 52 squares of beginner dancers and their friends.

—*Mollie Elliott*

Iowa

The Wild Rose Ramblers (Waterloo-Cedar Falls Area) of the National Square Dance Campers, Inc., has established the following dates and places for Camp-Out Dances in 1967: May 26-28, City Camp Grounds, Webster City; July 21-23, Lake McBride Camp Ground, No. of Iowa City; Aug. 11-13, Echo Valley Camp Grounds, S.E. of West Union; Sept. 8-10, Twin Anchors Camp Grounds, Nevada. Traveling square dancers are welcome.

—*Tom Callahan*

Kansas

The Osage Square Dance Club of Wichita will be sponsoring their 3rd Annual Nite Owl Dance on May 18 at the Holy Family Center from 9 P.M. to 4 A.M. Free coffee and refreshments at midnight. Ray Short will be calling.

Kentucky

Dancing "Under the Big Top" spotlights the circus theme at the 9th Annual Kentuckiana Assn. Spring Spectacular in Louisville on April 21-23. The Kentucky Fair and Exposition Center offers a good locale to exploit the theme. Callers will be C. O. Guest (Texas); Bob Van Antwerp (Calif.); Ken Golden (Ark.) with Frank and Phyl Lehnert from Ohio on rounds. Write Kentuckiana Assn., P.O. Box 1553, Louisville 1, if you want to know more.

—*Roy Robertson*

Ohio

Note May 5-7 as the dates for the 9th Annual Ohio State Convention in Columbus. Dancing will take place in three large halls on the State Fair Grounds, west off I-71 on 17th Ave. Write to 9th State Square Dance

Convention, P.O. Box 6307, Columbus 43224, for rates, etc.

Indiana

March 31 and April 1 are the dates for the first round-up of college square dancers at Epworth Forest, North Webster. All college square dancers are invited to attend to exchange ideas and experiences; instructors are especially welcome. Johnny Davis of Kentucky will be the professional caller present. Write Edith Redmond, Flint Community Junior College, Flint, Mich.

Pennsylvania

The ranks of Swingin' Bees and Honeys, Williamsport, were increased to 10 squares when their new class was graduated on March 25. The club is looking forward to their 2nd Anniversary Dance on May 20, with Johnnie Roth calling at the Eldred Township Firehall.

—*Gene Tingle*

Connecticut

Holiday Squares, 58 members strong, with their tour leaders, Earl and Marian Johnston of Vernon, returned from an 11-day cruise aboard the liner Queen Elizabeth on January 14. One night the group put on a half-hour exhibition for the 800 other cruise members and were received with much enthusiasm.

Massachusetts

In Pittsfield the word is all GO for the New England Square Dance Convention on April 28-29. Plans are formulating to accommodate 5000 dancers who will dance to 95 New England callers volunteering their services. Clayton and Emma Fancher of Hinsdale are 1967 Chairmen and working with the Berkshire Co. Square Dance Assn.; EDSARDA and NECCA, sponsors.

—*Mrs. Ed Smith*

Italy

Romanaders Square Dance Club dances each Tuesday night at the Y.M.C.A. in the central section of the Eternal City, Rome. Fred Kitchens is the caller, graduated the first class in December and has another almost ready to "come out."

—*Chas. Thompson*

Germany

It was a cold, windy Sunday on January 8 but between 130-140 dancers showed up for the Skirts & Spurs "Hail & Farewell" Party at the Vogelwey School in Kaiserslautern. Even tho' the hall's heating system broke down the warmth of fellowship did not suffer. The club was saying "Auf Wiedersehen" to Bill and Kathi Higgins and "Welkommen" to Cal Gol-

den. The Higgins' were responsible for setting the club back on its dancing feet on their arrival in 1964 and have continued to be strong support for square dancing, working faithfully for EAASDC. Cal is well-known to stateside as well as overseas dancers and is presently stationed at Ramstein. He pioneered in forming EAASDC. —Lucille Fike

Wisconsin

The 6th Annual Spring Fling will take place at the Sawyer Auditorium, La Crosse, on April 21-23 with Jerry Helt and Bruce Johnson calling. Sponsors are Happy Twirlers and the

Chamber of Commerce.

Nevada

Hawthorne will host the annual Spring Festival of the Nevada Square Dance Assn. on April 8. Jack McClintock, caller for the Tumbleweed Twirlers, will MC. —Mollie Morrisen

New Jersey

The New Jersey Shore Campers held their dance at the Hayloft in Asbury Park, with 10 squares attending. John Hendron from Massachusetts and Vaughn Parrish from Colorado will be calling at the Hayloft in April.

—Meg Barr

TEEN NEWS

YOUNG DANCERS in NATION'S CAPITAL PUT ON SPRING SQUARANADE

FOR THE FOURTH YEAR teens from the Washington, D.C., Metropolitan area will dance at the Annual Spring Squaranade, planned especially for them, programmed especially for them, and prepared for them by teens and their sponsors. On April 29 the event will again be sponsored and supported by the Recreation Department of Montgomery County, Maryland, and the Washington Area Square Dance Cooperative Association (WASCA). Martin and Ruth Ackerman are directors of this year's Squaranade. Callers and round dance leaders from the entire area donate their services if at all possible.

Proceeds to Worthy Cause

In past years, a donation has been made to the Montgomery County Association for Retarded Children and last year an additional contribution was sent to the Keokuk Disaster Fund. This is, of course, a non-profit endeavor and a large part of the costs are covered by the sponsoring organizations.

Four hundred and fifty young people, their callers and chaperones attended last year's Squaranade, coming from Delaware, Pennsylvania, New Jersey, Virginia, and Maryland. They came by chartered bus as well as by private car. Housing is provided by families

of local dancers and every possible consideration is given to their comfort and convenience.

A full program of club level dancing is planned from noon to almost midnight, including separate workshops, panels, round dance instructions, etc. A dinner is served and a full time snack bar is available. A pizza party at the end of the evening winds up a full day of fun and dancing.

In former years the area has supported two teen festivals each year—the Hob Goblin Hoe-down in Virginia in the Fall and the Squaranade in Maryland in the Spring. Since all are so close—really all suburbs of Washington, D.C., it has been decided to combine efforts, time, and talent into one teen festival this year with everyone participating. As in the past three years, prime movers this year are callers Paul Hartman of Maryland and Jack Gilmore of Virginia. Both men have done a great deal to further square dancing in the area and have devoted much of their time to the teen program.

One can be proud of the teen dancers when they are all enjoying the music, dancing, and the companionship of each other's company. They are proof positive that teens are very special people.

Jay Orem's
scope records

P R E S E N T S

THERE'S A SQUARE DANCE HERE TONIGHT

**Flip Inst.
Scope 501**

**An easy fun dance
to a
Familiar Melody**

Written & Called
by Jim Mayo, S. Acton, Mass.



Jim

— A FIRST —

- recording for Jim
- • square dance on 'Scope'
- • • release with a new sound



2 Beautiful Rounds

**Carolyn — by Frank Hamilton
Viennese Waltz**

**Fantasy
by Gene & Edna Arnfield
Delightful 2 Step**

Scope # 1

— Scope's Roundance Advisor — Frank Hamilton —
R/D Choreographers are invited to submit material

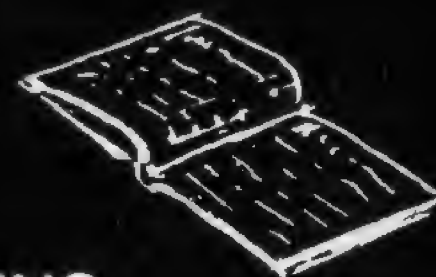
P. O. BOX 64343 • LOS ANGELES, CALIFORNIA 90064

These records available at the dealers listed on pages 71 and 73



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

April 1967

THE NAME, Lee Helsel, strikes a responsive note with dancers and callers alike, for his special talent in putting together challenging, enjoyable squares is a talent respected and admired by all. This month's fourteen calls feature those most enjoyed by people who dance to Lee. We remind readers once again that these calls are not necessarily original with our spotlight caller but are combinations which he has selected as being among his favorites.

One and three right and left thru
Turn thru
Both right single file
Men round two girls round one four in line
Turn thru
Centers arch ends turn in
Allemande

Heads pair off
Right and left thru
Dive thru
Pair off
Cloverleaf
Others pass thru
Swing thru
Box the gnat
Right and left thru
Dive thru
Pair off
Cloverleaf
Others pass thru
Swing thru
Box the gnat
Right and left thru
Dive thru
Substitute
Pass thru
Allemande

Heads square thru
Star right with the outside two
Heads center star left once around
With corners right and left thru
Star thru
Pass thru
Wheel and deal
Double pass thru
Centers in cast off three quarters
Centers right and left thru
Same ladies chain
Same two star thru
Allemande

Number one couple face corner box the gnat
Square your sets like that
New one and three cross trail
Go round two make two lines of four
Pass thru
Wheel and deal
Double pass thru
First go left next go right
Star thru
Lead couple (only one) Frontier whirl
Dive thru
Square thru three quarters
Allemande

Heads slide thru
Swing thru
Centers trade
Ends fold
Peel off
Wheel and deal
Slide thru
Swing thru
Centers trade
Ends fold
Peel off
Wheel and deal
Cross trail
Allemande

Heads right circle to a line
Pass thru
Wheel and deal
Turn your back on your partner
Wheel and deal
Turn your back on your partner
Wheel and deal
Turn your back on your partner
Bend the line
Cross trail
Allemande

One and three square thru
Do sa do to a wave
Ends run
Centers trade
All eight circulate
Ends run
Centers trade
All eight circulate
Ends run
Centers trade
All eight circulate
Ends run
Centers trade
All eight circulate
Swing thru
Centers run
Wheel and deal
Allemande

One and three square thru
 Square thru with the outside two
 Frontier whirl
 Right and left thru
 Dixie chain
 Girls turn back
 Allemande

One and three do sa do to a wave
 Balance
 Drop hands
 Stand four in line
 Sides right and left thru
 Same two star thru
 With the girl in front do sa do
 Same two right and left thru
 Star thru
 Right and left thru
 Dixie chain
 Girls turn back
 Allemande

One and three right and left thru
 Star thru
 Pass thru
 Star thru
 Pass thru
 Frontier whirl
 Half square thru
 U turn back
 Box the gnat
 Right and left thru
 Whirlaway half sashay
 Pass thru
 U turn back
 Allemande

Head ladies chain
 One and three star thru
 Pass thru
 Circle four to a line
 Pass thru
 Wheel and deal
 Centers star thru
 Others divide and star thru
 Substitute
 Centers star thru
 Others divide and star thru
 Substitute
 Double pass thru
 First go left next go right
 Right and left thru
 Star thru
 Eight chain one
 Allemande

One and three right circle to a line
 Right and left thru
 Swing thru
 Girls run
 Centers trade
 Cast off three quarters
 Swing thru
 Men run
 Centers trade
 Cast off three quarters
 Cross trail
 Allemande

Heads right circle to a line
 Pass thru
 Wheel and deal
 Double pass thru
 Cross trail to a line
 Wheel and deal
 Double pass thru
 Cross trail to a line
 Wheel and deal
 Double pass thru
 Cross trail to a line
 Bend the line
 Cross trail
 Allemande



LEE HELSEL

Virtually two decades in square dancing, and the majority of this time in calling, Lee is one of those rarities whose background in the field of recreation has provided him with an established foundation in the square dance activity.

A knowledge of the total recreational field, because of having held highly responsible positions in local and state agencies, has made it possible for Lee to inject in his training of callers and in his square dance classes a realistic approach to the true values of square dancing.

Because he has traveled and guest-called in virtually every state, in many Canadian provinces and in several countries overseas, Lee's calling has been a source of enjoyment for thousands of square dancers. Lee and his lovely wife, Mary, now reside in Sacramento, where they enjoy a healthy and active home square dance program.

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

One and three square thru
 Do sa do to a wave
 Cast off three quarters
 Centers trade
 Swing thru
 Cast off three quarters
 Centers trade
 Swing thru
 Right and left thru
 Dive thru
 Square thru three quarters
 Allemande

HOT OR COLD

By Robert E. Petrie, Montgomery, Alabama

Four ladies chain three quarters round
 Turn that girl with an arm around
 Do an allemande left for an allemande thar
 Go right and left the four gents star
 Shoot that star and go red hot
 Right hand lady with a right hand round
 Back to your own with a left hand round
 Go all the way round
 To your left hand lady
 With a right hand round back to your own
 With a left hand round go ice cold
 That's your left hand lady
 With a right hand round
 Back to your own with a left hand round
 All the way round to your right hand lady
 With a right hand round
 Now back to your own with a left hand
 Do an allemande thar
 Gents wheel in
 Make a right hand star
 Slip the clutch, left allemande
 Partners right
 Go right and left grand.

CLOVER LEAF LUCK

By Jerry Helt, Cincinnati, Ohio

Heads pass thru and cloverleaf
 All double pass thru and cloverleaf
 All double pass thru and cloverleaf
 Center two pass thru
 Split the outside and cloverleaf
 All double pass thru and cloverleaf
 All double pass thru and cloverleaf
 Center two pass thru
 Split the outside and cloverleaf
 Left allemande.

TURN THRU FIGURE

By Dan Schmelzer, Torrance, Calif.

Four ladies chain
 Sides half sashay
 Heads square thru four hands
 Turn thru with outside two (same sex)
 Center four box the gnat
 Square thru other way back
 Four hands and while you do
 Sides divide and star thru
 Centers in, cast off three quarters
 Star thru - Substitute
 Right and left thru
 Substitute - pass thru
 Allemande left.

DIXIE GRAND

By Garrett Gilliam, Phoenix, Arizona

Two and four lead to the right
 Circle up four
 Side men break two lines of four
 Forward eight and back with you
 Turn thru and bend the line
 Forward eight and back you reel
 Pass thru wheel and deal
 Dixie daisy cross by the right
 Turn half by the left
 Cross by the right centers in
 And cast off three quarter round
 Turn thru and bend the line
 Pass thru wheel and deal
 Center four pass thru
 Split two make lines of four
 Join hands and circle left
 Reverse back go single file
 Gents turn around
 Do a dixie grand go right left right
 Left allemande

SINGING CALL*

WHERE IS THE CIRCUS

By Wayne West, Anaheim, California

Record: Windsor 4870, Flip Instrumental with
 Wayne West

OPENER, MIDDLE BREAK, and ENDING

Walk around that left hand lady
 See saw round your taw
 Join your hands and circle to the left
 Go walkin' round that hall
 Allemande left that corner lady
 Weave around the town
 Hey, where's the circus, here comes a clown
 Do-sa-do when you meet your maid
 The men star left one time
 When you meet your lady boys
 Promenade the line
 You'll lead the brass band down the street
 And shout it to the town
 Here where's the circus, I've found a clown
 FIGURE
 Head two couple promenade
 Three quarters round that square
 Side two couple square thru three quarters
 Round from there
 Do-sa-do that corner girl
 Make an ocean wave and then
 Swing thru, turn thru, left allemande
 Come back one do a do-sa-do
 Then corner lady swing
 Swing that pretty little lady boy
 Promenade the ring
 *I'm walking on a tight rope

And I'm sure to tumble down
 Where is the circus, here comes a clown
 ALTERNATE

*I know my heart will break
 The day you ring the curtain down
 *No wonder people laugh at me
 And say when I come around

SEQUENCE: Opener, Figure twice for heads,
 Middle Break, Figure twice for sides, Ending

You'll note this month that two of our round dances are written up a little differently than in the past. They represent a new system of round dance write-up used by some of the recording companies. Instead of the old system of describing several measures at a time, the system used will be to take each measure separately.—Editor

BALLIN' THE JACK

By Dorothy and Bill Britton, St. Paul, Minn.

Record: Grenn #14093

Position: Intro — Open Facing, M facing Wall.
Dance — Closed pos facing LOD inside hands joined

Footwork: Opposite throughout—directions for M
Meas INTRODUCTION

1-4 **Wait Two Meas: Apart, —, Point, —; Tog, —, Touch, —;**

In OPEN FACING pos with M back to COH wait 2 meas; step back twd COH on L, hold 1 ct, point R twd partner, hold 1 ct; step fwd on R twd partner to BUTTERFLY pos, hold 1 ct, tch L to R, hold 1 ct;

5-6 **Roll, 2, 3, Tch; Roll Back, 2, 3, Tch;**

Progressing LOD roll LF 1 full turn with L,R,L, tch R (W roll RF); progressing RLOD roll RF $\frac{3}{4}$ (W roll LF) with R,L,R, tch L to end in OPEN FACING LOD;

PART A

1-2 **Fwd, Tch, Back/Close, Back; Rock Back, Rec, Fwd, 2 (to face);**

In OPEN pos inside hands joined step fwd L, tch R, step back RLOD on R/close L, back on R; rock back twd RLOD on L, recover on R, step fwd on LOD on L, fwd on R turning $\frac{1}{4}$ RF (W turn LF) to end in BUTTERFLY pos M's back to COH;

3-4 **Side, Behind, Side/Close, Fwd; Roll, 2, Fwd/Close, Fwd;**

Step side twd LOD on L, step R behind L (W XIB), step side L/close R, step fwd in LOD on L turning $\frac{1}{4}$ LF to OP (W turn $\frac{1}{4}$ RF); bringing joined hands thru twd LOD and progressing down LOD roll LF with R,L making 1 complete turn to end in OPEN FACING LOD with inside hands joined, step fwd in LOD with R/close L, fwd on R;

5-6 **Fwd, Tch, Back/Close, Back; Rock Back, Rec, Fwd, 2 (to face);**

Repeat meas 1-2;

7-8 **Bal L/2, 3, Bal R/2, 3; Rock Apart, Rec, Fwd/Close, Fwd;**

Repeat meas 3-4 to end in OPEN FACING pos LOD with inside hands joined;

PART B

1-2 **Walk, 2, 3, Kick; Back Up, 2, 3 (Face), Tch;**

Walk fwd LOD with L,R,L, kick R fwd keep toe low and pointed twd floor; M back up twd RLOD with R,L,R turning $\frac{1}{4}$ RF to face partner and WALL in BUTTERFLY pos, tch L to R (W roll LF twd RLOD turning $1\frac{1}{4}$ with L,R,L, tch R);

3-4 **Bal L/2, 3, Bal R/2, 3; Rock Apart, Rec, Change Sides, 2;**

In BUTTERFLY pos balance twd LOD with L/R,L, balance twd RLOD with R/L,R; rock back twd COH on L (W rock twd WALL on R), recover on R, step fwd twd WALL on L, step on R turning $\frac{1}{4}$ RF to face RLOD in OPEN pos (W cross under joined M's R and W's L hands stepping fwd twd COH on R, step on L turning $\frac{1}{4}$ LF);

5-6 **Walk, 2, 3, Kick; Back Up, 2, 3 (Face), Tch;**
Repeat meas 1-2 starting twd RLOD; end in BUTTERFLY pos with M facing COH;

7-8 **Bal L/2, 2, Bal R/2, 3; Rock Apart, Rec, Change Sides, 2;**

Repeat meas 3-4; In BUTTERFLY pos bal twd RLOD with L/R,L, bal twd LOD with R/L,R; rock back twd WALL on L (W rock twd COH on R), recover on R, step fwd twd COH on L, step on R turning $\frac{1}{4}$ RF to face LOD in OPEN pos (W cross under joined M's R and W's L hands stepping fwd twd WALL on R, step L turning $\frac{1}{4}$ LF); NOTE: On 3rd time thru sequence end meas 8 in BUTTERFLY pos with M's back to COH for ending.
DANCE GOES THRU THREE TIMES

Ending: **Bal L/2, 3, Bal R/2, 3; Twirl, 2, 3, Ack;**
In BUTTERFLY pos bal L twd LOD, bal R twd RLOD; W twirl under M's L and W's R hands in 3 cts, change hands and acknowledge.

FANTASY

By Edna and Gene Arnfield, Skokie, Illinois

Record: Scope #1

Position: Intro — Diag Open Facing. Dance — Closed pos M facing LOD.

Footwork: Opposite — Directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, —, Point, —; Tog (to CP), —, Touch, —;

1-2 In OPEN FACING pos M diag twd LOD and WALL wait 2 meas;

3 Step bwd away from ptr on L, point R toe twd ptr, hold;

4 Step fwd on R twd ptr into CLOSED pos M facing LOD, touch L to R, hold.

PART A

Walk, —, 2, —; (Scis) Side, Close, Cross (to SCar), —; (Diag out) Walk, —, 2, —; (Scis) Side, Close, Thru, —;

1 In CLOSED pos M facing LOD step fwd slow L, —, R, —;

2 (Scis) Step swd L, close R, XLIF of R (W XRIB) to SCAR pos facing diag twd WALL and LOD, —;

3 In SCAR pos step fwd slow R, —, L, — twd WALL and LOD;

4 (Scis thru) Step swd R, close L, step thru IF on R to SEMI-CLOSED pos facing diag. COH and LOD (W step bwd L, close R, thru on L into SEMI-CLOSED pos), —;

Vine In, 2, 3, 4; Side, Close, Turn, Point;
(Please turn to page 49)

The American Square Dance Workshop

SOUTH PACIFIC HOLIDAY



TAHITI... FIJI
AUSTRALIA... NEW ZEALAND

UTA FRENCH
AIRLINES
AIR NEW ZEALAND



The American Square Dance Workshop

SOUTH PACIFIC HOLIDAY

November 1967 —or— March 1968

MAKE YOUR DREAMS COME TRUE!

Here in one incomparable package is the dream of a lifetime — a holiday to the Polynesian paradise of the South Pacific and the magnificent portion of the world known as “down under.” Read through the following pages and see if you can resist becoming a part of this dream. And it includes:

TWO CHOICE DEPARTURE DATES: November 3 through 29, 1967, with Don and Marie Armstrong as Tour Escorts —or— March 8 through April 3, 1968, with Bob and Becky Osgood and Bob and Roberta Van Antwerp. The November group will enjoy spring on the Australian continent while the March departure will hit delightful fall weather. Remember seasons are reversed to what they are in the United States but both trips expect perfect traveling conditions. (Should demand warrant it, there is a possibility of a duplicate trip in November 1968 with Frank and Carolyn Hamilton.)

LEADERSHIP: The square dance leaders escorting each tour have all led similar groups before and are qualified and dedicated to making your vacation an unforgettable experience.

QUALITY: The finest in everything. Hotels are tops in each locale. All meals are included. You'll travel like royalty.

FEATURES: Fascinating highlights of each country will be visited with ample free time to enjoy yourself in each stop. Plus — many specials are included which will add to your fun. Visits to small villages in the islands; native feasts and dancing; a day on an Australian sheep ranch; a walk on a glacier. All this plus many more surprises.

SQUARE DANCES: Our friends in both Australia and New Zealand are already making plans to welcome us. You'll have the pleasure of dancing in both countries.

YOUR SOUTH PACIFIC HOLIDAY

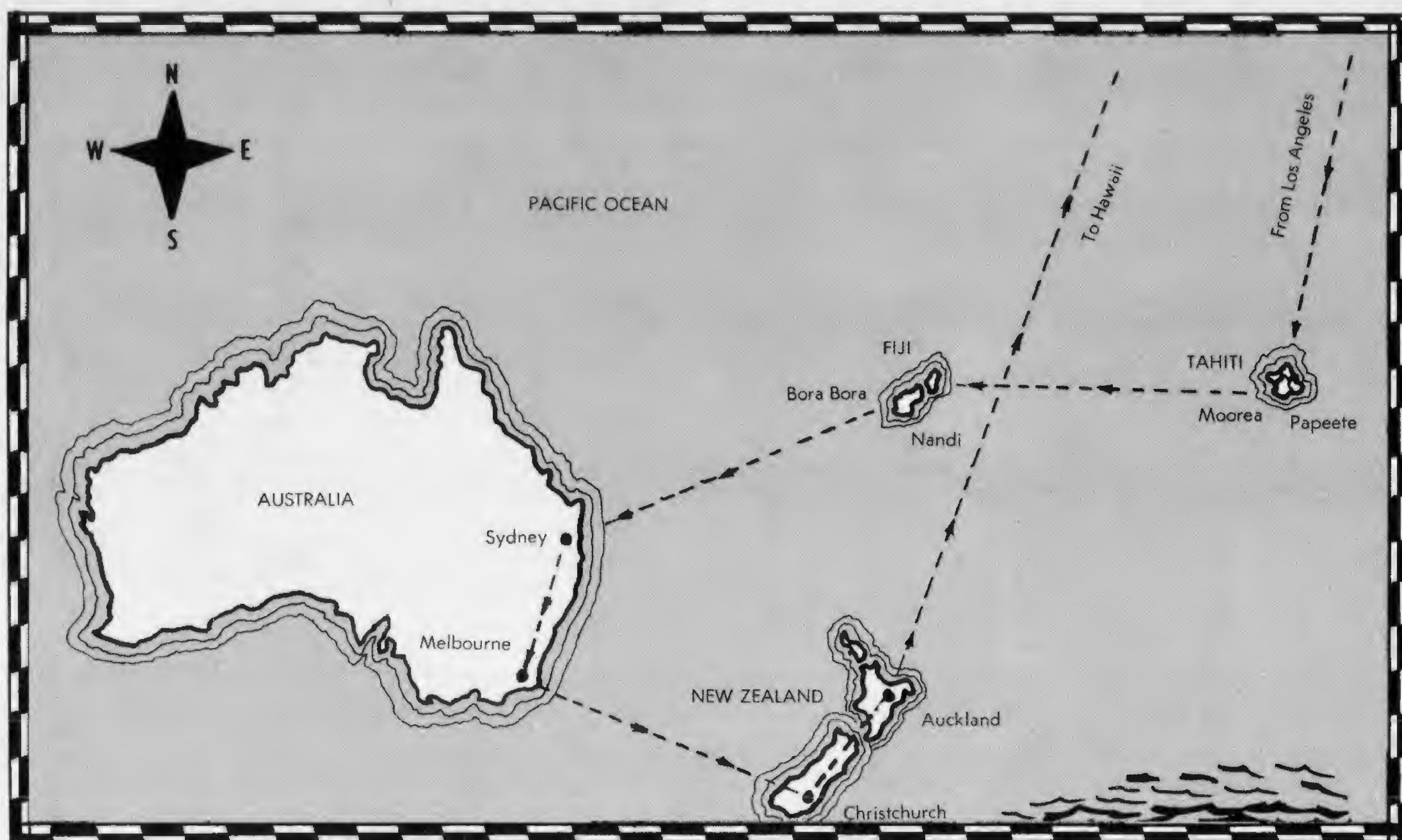
This travel experience can be a reality by filling out the application blank at the back of this itinerary. Both trips are limited in size so don't delay. If you would like additional brochures for your friends, let us know and we'll be happy to mail them to you.

The cost (for everything described on the following pages) is

\$1585⁰⁰ per person from Los Angeles.

*Air based on 45-day excursion fare

(An optional stayover is possible with no additional airfare as long as you return to Los Angeles before the expiration of the 45-day ticket.)



ITINERARY

IT-PIT 65-2

1st Day — Friday, November 3 (March 8)

At one minute before midnight our exciting adventure begins as our UTA French Airlines DC-8 jet soars away from the Los Angeles International Airport on its magic carpet to the very heart of Polynesia.



TAHITI

2nd Day — Saturday, November 4 (March 9)

Early this morning we arrive in Papeete, capital of French Polynesia, to be greeted by the lush foliage and flowers and smiling populace of this tropical isle. After checking into our HOTEL TAHITI the rest of the

day is unplanned for catching up on sleep, swimming or surfing, or a first-hand visit to the produce market and fascinating shops. This evening a special dinner with Tahitian entertainment will truly start off our South Pacific adventure.

3rd Day — Sunday, November 5 (March 10)

Today we circle the island driving past lush banana and coconut plantations to the burial grounds of Pomare, the last Tahitian king. Stopping at Taharaa we will view the magnificent shoreline and then proceed to Point Venus, the historic landing site of Captain Cook. After seeing the Blowhole of Arahoho (an active saltwater geyser) we will continue to Tautira, the largest village on Tahiti-Iti where outrigger canoes will take us to the islet of Fenua Ito where we'll watch the native spear-fishermen at their task while the girls weave table mats. We'll enjoy a Tahitian picnic at this quaint locale before continuing on to visit the ruins of the Great Marae of Arahurahu and the landmarks of the old government palace and cathedral.

4th Day — Monday, November 6 (March 11)

Today we cross by launch to Moorea said to be the most spectacular island in the world, dominated by towering volcanic peaks. Lunching at the HOTEL AIMEO the remainder of the day is at leisure until the beat of the sharkskin drum calls us to come to the Tamaara, a native feast of suckling pigs and luscious island fruits. While we dine the Tahitian dancers will entertain us in the glow of torchlight. We return to our hotel in the late evening.

5th Day — Tuesday, November 7 (March 12)

Today we fly to Bora Bora and check into the palm-shaded BORA BORA HOTEL. In the afternoon we will enjoy the experience of an outrigger canoe ride on the sapphire-colored lagoon.

6th Day — Wednesday, November 8 (March 13)

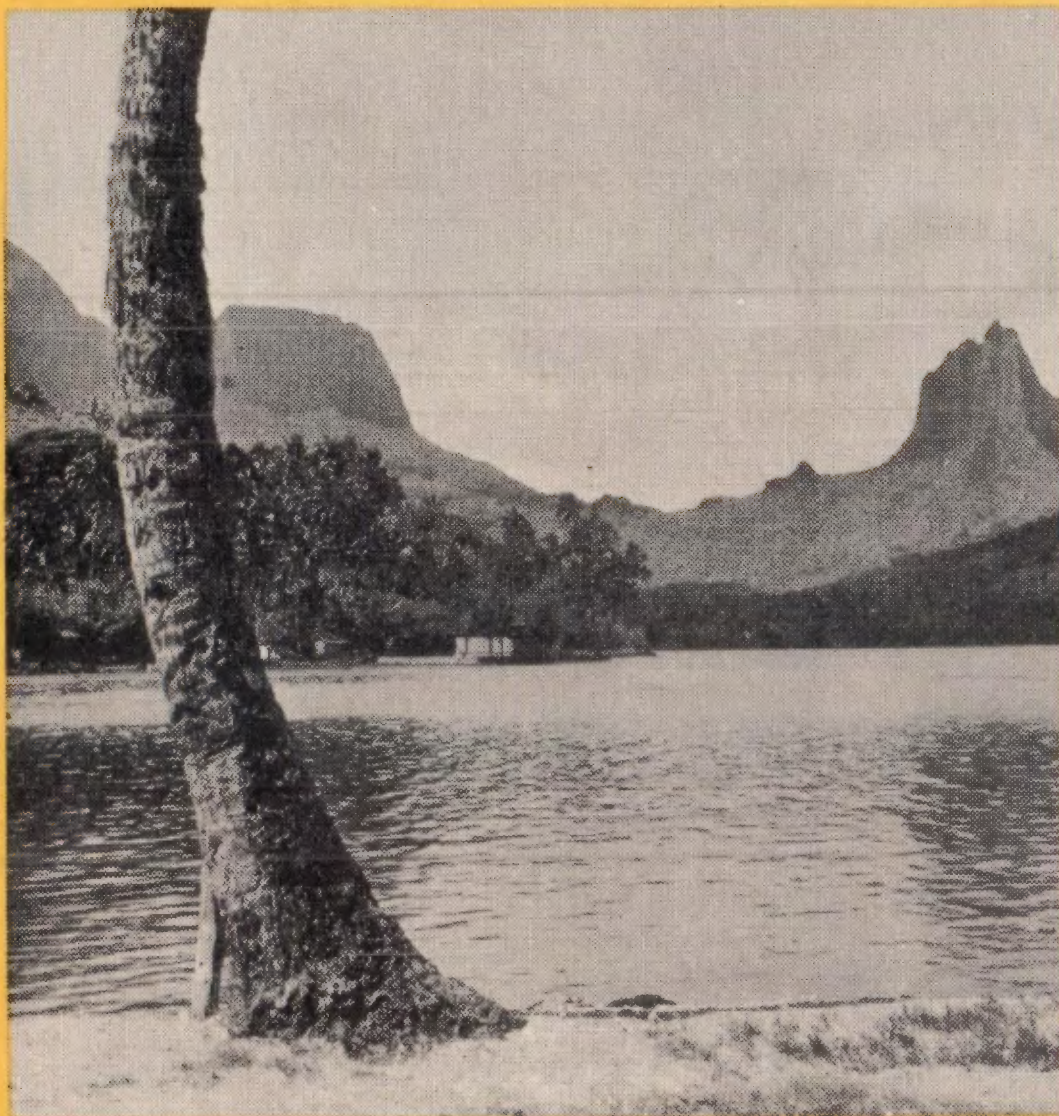
A full day at leisure to relax in the idyllic atmosphere of Bora Bora.

7th Day — Thursday, November 9 (March 14)

Following a free morning, this afternoon we fly back to Papeete and our HOTEL TAHITI for a last night in this tropic paradise.

8th Day — Friday, November 10 (March 15)

Leaving Papeete this morning by UTA French Airlines, we lose a day as we cross the International Dateline heading for Fiji.



FIJI

9th Day — Saturday, November 11 (March 16)

The date may be different but in a few hours we land at Nandi on the largest of the 300 Fiji Islands. Our motorcoach will drive us along the coast to the KOROLEVU BEACH HOTEL where we will be housed in thatched "bures"—native houses. After lunch there will be ample time to walk along the coral reef and explore the tide pools. This evening we will watch a "Meke"—the dance by the Fijian people, dressed in ceremonial costumes. This is usually done by men telling a story of war while the women perform their "Vakamalolo" a story with hand movements. Then we'll have an outdoor barbeque.

10th Day — Sunday, November 12 (March 17)

While in Korolevu we will attend the colorful Fire-Walking ceremony performed by the Indians. This morning we drive along the seacoast and through a jungle passing various native villages until we arrive at Suva, capital of this British Crown Colony. Here the picturesque Fijian policeman with his mass of hair

brushed straight out from his head and dressed in a saw-edged skirt, smiles as he directs us to our GRAND PACIFIC HOTEL.

11th Day — Monday, November 13 (March 18)

Driving fourteen miles from Suva today, we arrive at Wainibokasi Landing for a boat trip to Naselai Tropicana, a primitive native resort. Here we'll enjoy a picnic luncheon and Fijian entertainment. Returning to Suva we'll tour the city, visiting the Botanical Gardens, the Museum, European residential areas, Laucala Bay, Samabula Indian Settlement, Tamavua Heights, Reservoir Lookout and the city markets. We'll also visit the famed coral gardens by motor launch.

12th Day — Tuesday, November 14 (March 19)

This morning is unplanned for our personal interests and exploration. In the afternoon we'll return to Nandi where we will have dinner and stay overnight at the MOCAMBO HOTEL.

AUSTRALIA

13th Day—Wednesday, November 15 (March 20)

Very early this morning we leave Fiji behind as we fly to the land "down under" for our first glimpse of Australia as we arrive (also quite early) in Sydney. Before transferring to our HOTEL MENZIES, we'll become acquainted visually with this city noted for its fine harbor, straddled by the huge and spectacular "coat hanger" bridge. Passing the imposing public buildings and churches, we'll visit the Vaucluse House where are housed the many relics of the Colony's early days. We'll drive through the famous surfing beaches of Bondi, Manly and Coogee.

14th Day — Thursday, November 16 (March 21)

A truly unique experience awaits us today, when we fly to Dubbo, sheep, cattle and kangaroo country, some 190 miles northwest of Sydney. We'll tour these sheep, cattle and wheat properties, enjoying demonstrations of sheep shearing and the sheep dogs at work. Following lunch, the local Aborigines will demonstrate the art of Boomerang throwing and we will also view a display of Aborigine spears, stone axes, etc. dating back thousands of years. A buffet dinner will be enjoyed before returning to Sydney.

15th Day — Friday, November 17 (March 22)

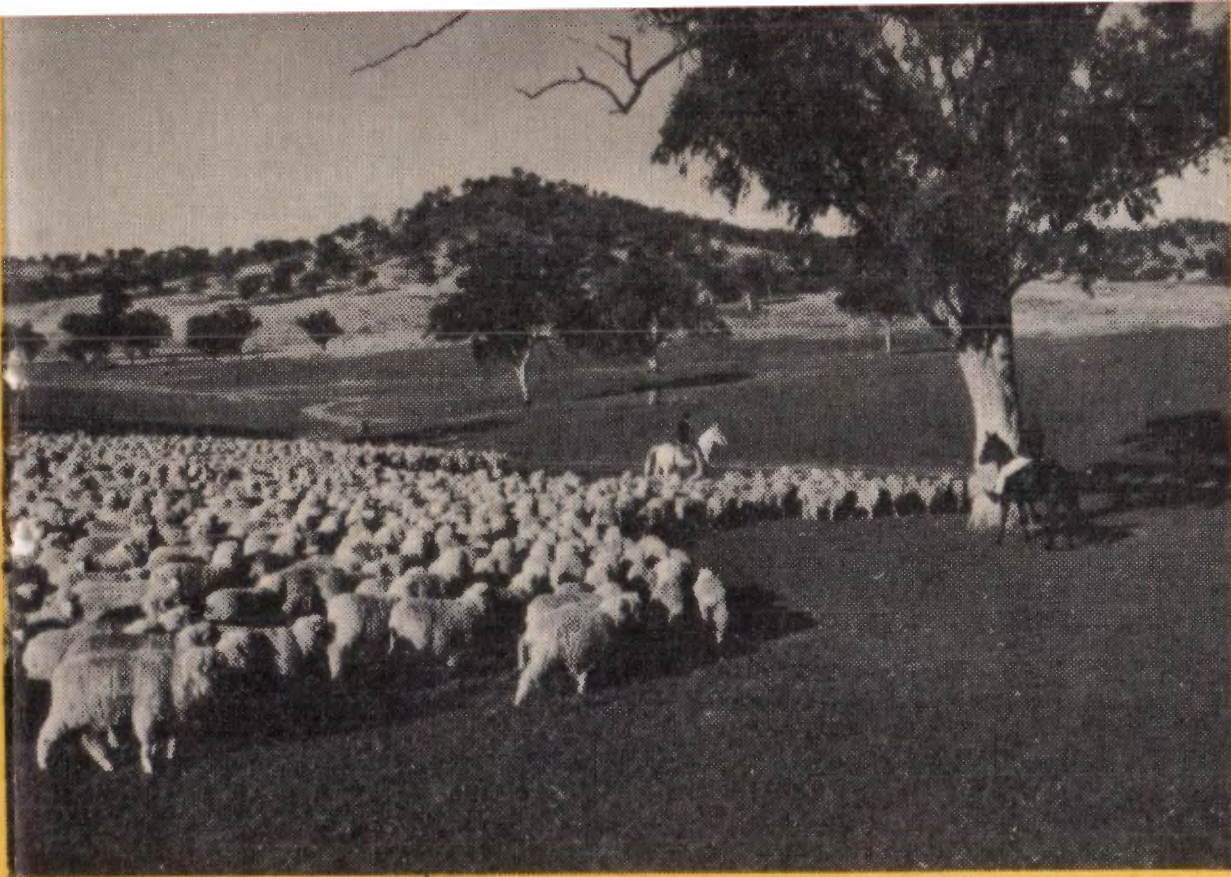
Today we plan a full-day excursion to Hawkesbury River and the Koala Sanctuary. Here we'll see Australia's wild-life at first hand, including kangaroos, koala bears and the duck-billed platypus. At Palm Beach we board a motor launch for a cruise of the Hawkesbury River and Cowan waters. Following dinner at our hotel, this evening we will join with our square dance friends from this side of the globe for a truly "hands across the world" square dance party. Please "Come a Waltzing Matilda with Me."

16th Day — Saturday, November 18 (March 23)

Nothing planned today. Free for shopping, resting or extra sightseeing. But we'll join together for a special dinner this evening.

17th Day — Sunday, November 19 (March 24)

This morning we leave Sydney as we fly on to Melbourne and check into our SOUTHERN CROSS HOTEL. The remainder of this day is at leisure.



19th Day — Monday, November 20 (March 25)

This morning we tour Melbourne including the spots of interest both in the city and in the near suburbs. We'll visit the University, Law Courts, Captain Cook's Cottage and see some of the lovely city gardens, St. Kilda Road and the gracious homes in Toorak. The afternoon is free.

19th Day — Tuesday, November 21 (March 26)

Following a lazy morning, we'll board our motor-coaches with picnic lunches in hand and drive to Healesville Wildlife Sanctuary. Here we'll eat our lunch, or share it with the Australian animals who, for the most part, wander around uncaged. Healesville is noted not only for its wildlife but also for its examples of more than 100 native species of flora and fauna.

NEW ZEALAND — SOUTH ISLAND

20th Day — Wednesday, November 22 (March 27)

Today we bid farewell to Australia as we fly over to Christchurch arriving at our UNITED SERVICES HOTEL in time for dinner.

21st Day — Thursday, November 23 (March 28)

This morning we will see this "most English city outside of England" as we tour Christchurch. Driving

From sandy, sun-kissed beaches of the islands of the South Pacific to a sheep ranch "out-back" in Australia, to the fabulous glacier country of Mount Cook, in the Alps of New Zealand, ours will be a square dance trip of many contrasts.

along the ambling River Avon and under the willows we'll pass through the 500-acre Hagley Park. Then to the dignified Gothic Cathedral, the city's most famous landmark and then along Summit Road for a panoramic view before returning to the city via Summer Beach and the Avon estuary.

A free afternoon and then this evening we will meet our good friends from New Zealand, person-to-person, as we square up for an evening of dancing pleasure.

22nd Day — Friday, November 24 (March 29)

Today we head for world-famous Mt. Cook where we will check into the HOTEL HERMITAGE. Located in the Aorangi National Park, the very center of New Zealand's spectacular alpine region, Mt. Cook at 12,349 feet and called "the cloud piercer" by the Maori people, towers over the landscape.

23rd Day — Saturday, November 25 (March 30)

Today we'll travel to the Tasman Glacier and the Ball Hut where we can inspect the moraine and glacier first hand. Boots, socks and sticks are available for individuals who want to walk over the surface of the glacier.

The balance of the day is at leisure at the HERMITAGE.

NEW ZEALAND — NORTH ISLAND

24th Day — Sunday, November 26 (March 31)

Leaving the Alpine splendors behind, we fly, via Christchurch, to Rotorua, center of the Thermal Area of the North Island, where we will check into the GRAND HOTEL. Here we'll visit both the Whakarewarewa Thermal Area with its boiling springs, mud pots and geysers and a model Pa or Maori village, where the interesting aspects of Maori life will be explained. This region is also noted for its amazing trout springs where dense populations of trout can be viewed through crystal clear water. A photographers' paradise with almost too much to record on film.

This evening we'll attend a Maori concert where we will enjoy both their singing and dancing, so different from our own.

25th Day — Monday, November 27 (April 1)

Today we drive to Waitomo where we will have lunch



and visit the famed Glow-worm Grotto. Reached through a series of lofty chambers and galleries, the Waitomo Cathedral is said to have perfect accoustical properties. Then by a guided boat trip on an underground river we will view the Cavern with its canopy of myriads of minute lights providing an ethereal spectacle.

Leaving Waitomo behind we will motor through the fertile Waikato Valley and rich dairy-producing area to arrive in Auckland for a late dinner at our HOTEL LOGAN PARK.

26th Day — Tuesday, November 28 (April 2)

Today we'll have a half-day sightseeing tour of Auckland, driving across the Harbor Bridge, through Auckland Domain with its massive War Memorial Museum Building and Winter Gardens, on to Mt. Eden for a sweeping view. Then to Cornwall Park with Acacia

Cottage, oldest home in Auckland, and the Ellerslie Racecourse Gardens and finally through the suburbs of Kohimarama, Mission Bay, St. Heliers and Orakei, returning via the lovely waterfront drive. Tonight our gala farewell banquet as we find "now is the hour when we must say goodbye" to our South Pacific Holiday.

27th Day — Wednesday, November 29 (April 3)

Today is unscheduled and since our Air New Zealand DC-8 flight back to the U.S. does not depart until early evening there is a full day to see a bit more of this last stop in New Zealand. With our return trip, we again cross the International Dateline, this time picking up a day, so we arrive in Honolulu at 7:20 A.M. (same day) and leave about 90 minutes later for Los Angeles, arriving at 3:55 that same afternoon. A perfect ending to a perfect tour.



CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Air travel by jet economy class fare. Services of UTA French Airlines, Air New Zealand, any IATA and ATC carriers, plus local carriers may be used. Jet tourist class family-plan (where available) for domestic USA flights. Surface by motorcoach, motor launch, and canoe.

HOTELS: Deluxe and first-class grade hotels as indicated in itinerary, based on two persons sharing a twin-bedded room with private bath. Any change of hotel will be of similar quality.

MEALS: Three meals per day (table d'hôte) provided throughout.

SIGHTSEEING: Conveyance of passengers and baggage (one average-sized suitcase per person) between terminals, airports, stations, piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes are NOT included.

NOW, IT'S UP TO YOU!

You'll notice that this tour is no rush-rush affair. In each city we visit there will be plenty of time for rest and for independent sightseeing. At the same time, the major attractions of every stop are included in the price you pay.

Now, by simply filling out both sides of the application form on the next page and mailing it in with your deposit you have opened the door to a fabulous South Pacific dream vacation. All applications will be considered on a first-received, first-served basis and will be personally acknowledged as quickly as possible. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles address.

If you cannot make either of these tours but might be interested in going in November 1968, please let us know.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, excess baggage, items of a personal nature such as laundry, telegraph or telephone expenses, beverages not included on menus, liquors, mineral waters, and food not on the regular table d'hote menu, airport taxes.

RATES: The tour costs are based on present tariffs and quoted in good faith, but are subject to adjustment when final payment is made.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and/or their agents, all arrangements for air transportation are made by various airlines, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual contract in use by the airline company when issued shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations, and conditions established by the carriers, hotels, or other companies instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Bob and Becky Osgood, or Mundia Tours accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense, or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour. In such instances the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent, or representative, detailing the services not taken. Refunds cannot be made for unused transportation, involving party tickets, or chartered motor coaches or for sightseeing trips or meals not taken. Refund claims

ASDW South Pacific Holiday
462 North Robertson Boulevard
Los Angeles, California 90048
(please type or print):

Here is our application and deposit for the:
November 1967 tour ☐
March 1968 tour ☐

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due 60 days prior to departure. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payment in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

(signed) (date)

Please complete both sides of this application form before mailing it in. If this will be your first tour with us, please include a recent snapshot of yourselves with your application.

for unused hotel accommodations are subject to at least 48 hours notice of cancellations being given to the hotel through the tour escort or agent, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until October 1, 1967 for the November 3, 1967 tour, and until February 1, 1968 for the March 8, 1968 tour. After that date a cancellation charge will be made for cablegrams and out-of-pocket expenses. When cancellations are made after departure the tour escort, agents, or representatives abroad should be notified immediately in order that cancellation charges be kept to a minimum. All cancellations must be in writing.

CHANGES IN ITINERARY: The American Square Dance Workshop reserves the right to make substitutions or changes in the itinerary should it become necessary. However, any deviations from the planned itinerary will be of an equal or better value than those stated.

LUGGAGE AND REFRESHMENTS ON JOURNEY: We take no responsibility for luggage or personal belongings. Every possible attention will be given by our agents and representatives but baggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the jet aircraft are included as part of your air ticket.

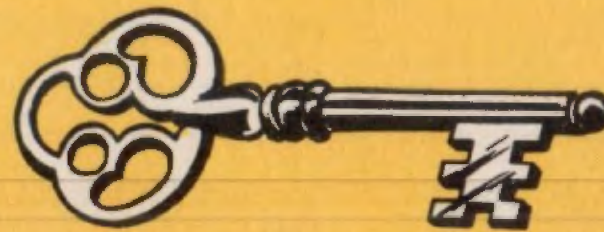
DOCUMENTS: You must obtain a valid passport and visas for Australia and New Zealand covering your journey. Also a valid health certificate. You will receive instructions for these after booking.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to departure. Flight bags, mailing lists, and a tour badge will also be provided in advance of the departure date. A badge charge of \$1.00 will be made to those having to cancel the tour.

WHO MAY PARTICIPATE: This tour is especially designed for married square dance couples. Consideration will be extended to requests made by single square dancers who would like to apply (a single room with private bath may be available at a supplementary cost).

PAYMENT AND RESERVATIONS: Those applying for either the 1967 or 1968 South Pacific Holiday should fill out an application and send it together with a deposit of \$100.00 per person. The balance is due 60 days prior to departure, either September 3, 1967 or January 8, 1968. Checks should be made payable to Bob Osgood.

This application form is your



key to a lifetime of Memories.

Now that you've read all about the trip you're going to take, we hope that you'll fill out the blanks on both sides of this application form and mail it in today.

We will be glad to make your connecting flights to and from Los Angeles. Please check here if you will be using air transportation to get to the West Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to Los Angeles ☐.

Please show our names on our special badges in the following manner:

_____ (his)

_____ (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.



- (Rev) Twirl, —, 2, —; Side, Close, Side, Touch;
- 5 Quickly blending to CLOSED pos M facing LOD and using small steps vine into COH swd L, behind on R (both XIB), swd L, IF on R (both XIF);
- 6 Still in CLOSED pos moving swd twd COH take small steps swd L, close R, swd L turning to reverse SEMI-CLOSED pos facing WALL, point R twd WALL;
- 7 M steps fwd twd WALL with slow R, —, L, — blending to CLOSED pos facing LOD as he leads W into slow reverse (LF) twirl under M's L and W's R hands (W steps L, —, R, —);
- 8 In CLOSED pos M facing LOD step swd R twd WALL, close L, swd R, touch L; Walk, —, 2, —; (Scis) Side, Close, Cross (to SCar), —; (Diag Out) WALK, —, 2, —; (Scis) Side, Close, Thru, —;
- 9-12 Repeat action of meas 1-4 ending in SEMI-CLOSED pos facing diag COH and LOD; Vine In, 2, 3, 4; Side, Close, Turn, Point; (Rev) Twirl, —, 2, —; Side, Close, Side, Touch;
- 13-16 Repeat action of meas 5-8 ending in CLOSED pos M facing LOD;
- PART B
- Fwd Two-Step; (Break) Side, Behind (to SCP), Fwd, —; (Bjo) Fwd, Lock, Fwd, Lock; Walk, —, Face Out, —;
- 17 In CLOSED pos do one fwd two-step twd LOD L, R, L, —;
- 18 (Breakaway) Step swd R twd WALL quickly, quick L step behind R to momentarily SEMI-CLOSED pos (W steps R in back of L), recover quickly fwd on R blending from SEMI-CLOSED pos to CLOSED pos diag twd COH and LOD, — (this figure resembles other breakaway figures in that it is a rocking mvt but hand holds are maintained here);
- 19 Blending into modified BANJO pos to lead with M's L shoulder diag twd LOD step fwd LOD on L, lock R in back of L, fwd L, lock R in back (W locks or cuts IF each time);
- 20 Step fwd with slow L, —, fwd slow R, — turning 1/4 RF into CLOSED pos M facing WALL; Pivot, —, 2, (to Bjo); Rock Fwd, Recov, Bk, Pt Fwd (W flare to SCP); Fwd Two-Step; Pickup, —, 2, —;
- 21 Do 1 RF cpl pivot for 3/4 turn with slow L, —, R, — blending to BANJO pos M facing LOD;
- 22 In BANJO pos M facing LOD rock fwd L, recover bwd on R, rock bwd on L, point R fwd lightly to floor twd LOD taking no wt (W steps RLOD on R turning RF for short flare thru with L into SEMI-CLOSED pos on last 2 cts of this meas) end facing LOD in SEMI-CLOSED pos;
- 23 In SEMI-CLOSED pos starting M's R do one fwd two-step R, L, R, —;
- 24 Step fwd slow L, —, R, — in blended pick-up into CLOSED pos (W turn 1/2 LF into

CLOSED pos on R, —, L, —) to end in CLOSED pos M facing LOD to start from top;

Sequence: A, A, B — A, A, B — (8 meas)

Ending: As Part A is completed the last time thru with the swd two-step twd WALL ptrs step bwd away from each other diag twd COH on L changing hand-hold to M's R and W's L, — point R toe twd ptr and acknowledge.

"C'EST SI BON"

By Charlie and Marge Carter, Columbus, Ohio

Record: Hi-Hat #835

Position: Intro — Open-Facing on a diag. Dance — Closed with M facing LOD.

Footwork: Opposite except as noted. Directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, —, Point, —; Together (to CP), —, Touch, —;

1-2 In OPEN FACING pos M facing diag twd LOD and WALL, wait 2 meas;

3-4 Step apart on L, —, point R twd ptr, —; Together fwd on R to CLOSED pos M face LOD;

PART A (16 meas)

(Box) Swd, Cl, Fwd, —; Swd, Cl, Bk, —; Vine In, 2, 3, Tch; Roll Out, 2, 3, Tch (to CP);

1 In CLOSED pos M facing LOD step swd L, close R, fwd L, —;

2 (Continue box) Swd R, close L, bwd R, —;

3 In LOOSE-CLOSED pos vine twd COH swd L, XRIB (both XIB), swd L, touch R to L while loosening holds;

4 Staying close together do a quick solo roll twd WALL (M R fac, W L fac) R,L,R, touch L quickly into CLOSED pos M facing LOD;

(Hitch) Fwd, Cl, Bk, —; Bk, Cl, Fwd, —; Walk, —, 2, —; Run, 2, 3, —;

5 In CLOSED pos facing LOD hitch fwd L, close R, bwd L, —;

6 Hitch bwd on R, close L, fwd R, —;

7 Walk fwd LOD in 2 slow steps L, —, R, —;

8 In CLOSED pos run fwd in LOD L, R, L, —;

(Bk Box) Swd, Cl, Bk, —; Swd, Cl, Fwd, —; Vine Out, 2, 3, Tch; Roll In, 2, 3, Tch (to CP);

9 Do a back-box swd R, close L, bwd R, —;

10 Box swd L, close R, fwd L, —;

11 In LOOSE-CLOSED pos vine twd WALL swd R, XLIB (both XIB), swd R, touch L to R while loosening holds;

12 Staying close together do a quick solo roll twd COH (M L fac, W R fac) L,R,L, and touch R while assuming CLOSED pos M facing LOD;

(Hitch) Fwd, Cl, Bk, —; Bk, Cl, Fwd, —; Walk, —, 2, —; Run, 2, 3, —;

13-16 Repeat action of meas 5 thru 8 (above) starting M's R (W's L);

PART B (8 meas)

(Scis) Swd, Cl, Cross, —; (Scis thru) Swd, Cl, Thru, — (to SCP); Run, 2, 3, —; Step, Flare In, Thru, — (to LOD);

- 17 Do a Scissors thru swd twd COH on L, close R, XLIF (W XRIB) to momentary SCAR pos, —;
- 18 M does a Scissors thru starting diag RLOD on R, close L, cross thru on R (W steps swd L, closes R, turns and steps on L) ending in SEMI-CLOSED pos (facing LOD), —;
- 19 In SEMI-CLOSED pos run diag LOD and COH L, R, L, —;
- 20 In SEMI-CLOSED pos step slowly fwd LOD on R, flare L close to floor twd partner turning R face (W flares R twd partner and turns L face), step on L into LEFT OPEN pos facing RLOD and diag twd WALL, —;
(Scis thru) Swd, Cl, Thru, — (to SCP); Lady Across (to L-OP), 2, 3, —; Run, 2, 3, —; Pickup, —, 2, —;
- 21 From momentary LEFT OPEN pos facing RLOD and diag twd WALL do a scissors thru to SEMI-CLOSED pos swd R, close L, cross thru on R (W also XIF) facing LOD, —;
- 22 M steps L, R, L almost in place to end in LEFT OPEN pos (W runs across in front of M turning L face on her R, L, then crosses R thru in front of L to end in LEFT OPEN pos) both facing diag LOD and WALL;
- 23 In LEFT OPEN pos run LOD and slightly diag twd WALL R, L, R, —;
- 24 M takes 2 slow and short fwd steps L, —, R, — (W turns R face on R, —, L, —) to end in CLOSED pos M facing LOD; (Styl- ing note: Flare slightly on "pickup.")
PART A MODIFIED (8 meas)
(Box) Swd, Cl, Fwd, —; Swd, Cl, Bk, —; Vine in 2, 3, Tch: Roll Out, 2, 3, Tch (to CP); (Hitch) Fwd, Cl, Bk, —; Bk, Cl, Fwd, —; Turn Two-Step; Turn Two-Step;
- 25-30 Repeat the first six meas of PART A (meas 1 thru 6 above);
- 31-32 Do 2 turning two-steps LOD ending in CLOSED pos M facing LOD;
PART B (8 meas)
(Scis) Swd, Cl, Cross, —; (Scis thru) Swd, Cl, Thru, — (to SCP); Run, 2, 3, —; Step, Flare In, Thru, — (to LOD); (Scis thru) Swd, Cl, Thru, — (to SCP); Lady Across (to L-OP), 2, 3, —; Run, 2, 3, —; Pick Up, —, 2, —;
- 33-40 Repeat all of the action of Part B (meas 17 thru 24 above);
PART A (2nd Modification) (8 meas)
(Box) Swd, Cl, Fwd, —; Swd, Cl, Bk, —; Vine In 2, 3, Tch; Roll Out, 2, 3, Tch (to CP); (Hitch) Fwd, Cl, Bk, —; Bk, Cl, Fwd, —; Walk, —, 2, —; (Quick) Twirl, 2, Apart, —; Point;
- 41-46 Again repeat meas 1 thru 6 of PART A (above);
- 47-48 In CLOSED pos walk 2 slow steps LOD (L, —, R, —); M steps quickly in place L, R, then bwd L (COH), holds (W twirls quickly R face twd WALL R, L, bwd apart on R, hold); The "Point" of the acknowl-

edgement is done on the extra note after meas 48.

Sequence Note: Complete dance is 48 meas long and sequence is just as indicated above.

ALLEN'S DANCE

By Allan Brozek, Oxford, Connecticut

Heads right and left thru
Same two ladies chain
Square thru four hands
Swing thru outside two
Men trade
Men circulate
Men run
Wheel and deal
Spin the top
Box the gnat
Right and left thru
Pass thru
Bend the line
Pass thru
Wheel and deal
Square thru three hands
Allemande left

SINGING CALL*

THE RACE IS ON

By Jerry Haag, Cheyenne, Wyoming

Record: Wagon Wheel 204, Flip Instrumental with Jerry Haag
OPENER, MIDDLE BREAK, and ENDING
All four ladies promenade, once around you go
Turn your partner right, a full turn
Make a wrong way thar you know
Left hand in, men back up
On down the line, get ready now
Throw in the clutch, three times around
Now the race is on
We're going down the back stretch
My gal is running on the outside
When you meet, do-sa-do
Promenade her home, I've got my gal
We're in the running, got to be moving on
Take a little walk around the ring
Now the race is on
FIGURE
Four ladies chain three quarters round
Turn the girl you know
One and three half-square thru
Face the sides (heads) you go
Right and left thru, turn your girl
Star thru and then
Rock up and back, square thru
Four hands and now—
The race is on, look for the corner, swing
Swing her and then, allemande left
Come on back and promenade again
I've got my gal, we're in the running
Got to be moving on
***Take a little walk around the ring**
Now the race is on
ALTERNATE
***When you get back home**
Swing her, now the race is on
SEQUENCE: Opener, Figure twice for heads, Middle Break, Figure twice for sides, Ending

GEORGE ELLIOTT'S

OCEAN WAVE? No problem — when done in fours. Now make it an ocean wave in sixes, and it's just the proper topic for one of George Elliott's notebook workshop series. You'll have fun with these.

Forward eight and back with you
Two and four a right and left thru
Same ladies chain
One and three go forward and back
Same two ladies one quarter chain
Side men turn 'em an arm around
And roll away when you come down
Forward six and back you go
Go forward again and do sa do one time around
An ocean wave when you come down
Balance forward and back
Swing by the right
Find old corner a left allemande
Partners all a right and left grand

One and three you bow and swing
Twirl the girl to the right of the ring
To lines of three
Forward six and back you go
Forward six and do sa do one time around
An ocean wave when you come down
Balance forward and back
Pass thru
Girls turn out leave that he
Round one and line up three
Forward six and back you go
Forward six and do sa do one time around
An ocean wave when you come down
Balance forward and back
Pass thru
Girls turn out and leave that he
Round one and line up three
Forward six and back with you
Four ladies trail thru
Men turn back
Find old corner a left allemande
Partners all a right and left grand

First couple only go forward and back
Split that couple across from you
Separate go round two
Join that pair go three in line
Forward six and back in time
Now do sa do one time around
An ocean wave when you come down
Now pass thru and turn back
And pass back and turn back and line you go
Right hand high and left hand low
And let 'em go
New couple one a half sashay
Now make a ring an eight hand ring
You circle left
Then go single file
One by one Indian style
Girls turn back now dixie grand
Go right-left-right-left allemande
Partners all a right and left grand

One and three you bow and swing
Go round and round with the pretty little thing
Take your girl to the side of the town
Circle up four and don't fall down
Leave the gals in a line of three
And get back home where you should be
Forward six and back you go
Right hand high left hand low
Cross 'em over and let 'em go
Brand new lines
Forward six and back you go
Forward six and do sa do one time around
An ocean wave when you come down
Balance forward and back
Now pass thru
Turn to the right — go single file
Lonesome gents follow that three
Go single file
Gals roll back let two go by
There's old corner a left allemande
Partners all a right and left grand

Forward eight and back with you
One and three a right and left thru
Same ladies chain
Side two ladies three quarters chain
Head gents turn 'em an arm around
And roll away when you come down
Forward six and back you go
Forward six and do sa do one time around
An ocean wave when you come down
Balance forward and back
Now swing by the right
Find old corner a left allemande
Partners all a right and left grand

First couple only go forward and back
Now split that couple across from you
Separate go round two
Join that pair and line up three
Forward six and back for me
Go back to the middle and do sa do one time around
An ocean wave when you come down
Balance forward and back
Same six a right hand star
A right hand star
Now back by the left
Those who can pick up their corner an arm around
And star promenade
Back straight out and make a ring
And circle left with the dear little thing
Those who can whirl away with a one half sashay
Now a left allemande
Partners all a right and left grand

FRED WHO

By Fred Whiteford, Costa Mesa, California
Side to the right circle to a line
Center two half sashay
Girls half sashay
Centers half sashay
Forward eight and back
Pass thru wheel and deal
Center two square thru three quarters
With the outside two pass thru
Allemande left

BREAK

By Bob Barnes, Phoenix, Arizona

Head two ladies chain across
One and three right and left thru
Turn 'em around
Ladies lead in a Dixie chain
Girls only you turn back
Now turn 'em left three quarter 'round
Girls stay there
Men star right in the middle of the square
It's once and a half to the opposite maid
Turn her left to an allemande thar
Back right along in a back up star
Now slip the clutch
Left allemande

DIXIE SPIN # 4

By Tom Rinker, Omaha, Nebraska

Head ladies chain you do
Head couples square on thru
Right and left thru the outside two
Men lead in a dixie spin
All eight circulate, still not done
Centers circulate, then ends run
Cast off three quarter, keep in time
Pass thru, bend the line
Box the gnat, then a right and left thru
Ladies chain across you do
Then square thru three quarter man
Look on the right, Left allemande

SINGING CALL*

NO MORE NO LESS

By Dick Houlton, Torrance, California

Record: Hi-Hat 344, Flip Instrumental with

Dick Houlton

OPENER, MIDDLE BREAK, and ENDING

All four men star by the right
Once around the ring tonight
Find your corner, allemande left
Come home, swing your pet
Promenade, go single file
Ladies lead, watch 'em smile
Men step out (do a) backtrack
Meet partner, box the gnat
Grand ol' right and left, I guess
Meet your girl do-sa-do, she's your best
Promenade her home I must confess
You ain't a gonna dance no more . . . no less
FIGURE

One and three go up and back
Square thru round the track
Four hands is what you do
Do-sa-do in front of you
An ocean wave, rock in time
Swing thru along the line
The boys run, here's the deal
Everybody wheel and deal
Your corner swing . . . I guess
Left allemande (then you)
Promenade your best
A long walk home I must confess
You ain't gonna dance no more . . . no less
TAG ENDING

I said . . . no more . . . no less

SEQUENCE: Opener, Figure twice for heads,
Middle Break, Figure twice for sides, Ending

Here are a couple using the slide thru figure by
Herb Mercier, Manchester, Connecticut.

GENTS SLIDE

Sides to the center and back to the bar
Forward again make a right hand star
Turn around then back by the left
Pick up your corner as you come around
Star promenade go round the town
Insides back out with a full turn around
Circle to the left as you come down
The four gents go forward and back you do
The four gents will then slide thru
Single file split the girls
Both turn left go around one
Come down the middle with a dixie chain
First gent left and the second gent right
Allemande left.

GIRLS SLIDE

Heads to the center and back to the bar
Go into the center make a right hand star
Back by the left
Pick up the corner star promenade
Back out and circle to the left
Four girls go forward and back
Then slide thru
Single file split the gents
Both turn right and go around one
Dixie chain
First girl right the second one left
Allemande left

SINGING CALL*

CONEY ISLAND WASHBOARD GAL

By Earl Johnston, Vernon, Connecticut

Record: Grenn 12089, Flip Instrumental with

Earl Johnston

OPENER, MIDDLE BREAK, and ENDING

All four ladies chain across the ring
You turn and chain them right back home again
Walk all around the corner, see saw your own
Men star by the right
And travel once around tonight
Turn your partner left and then
Your corner do-sa-do
You run home swing and promenade
She washed a hole right thru the knees
Of a brand new pair of B V Ds
My coney island washboard gal
FIGURE

Heads right and left thru
Sides do the same
The heads square thru four hands
Inside the ring
Get to the corner do-sa-do
All the way around you go
Make a wave and balance up and back
All eight circulate
Star thru and right and left thru
Turn a girl you know, slide thru
Swing a little girl around and promenade
You promenade her high and wide
Won't she make a lovely bride
That coney island washboard girl
SEQUENCE: Opener, Figure twice for heads,
Middle Break, Figure twice for sides, Ending

SQUARE DANCE SPECIALTIES by *Sets in Order*



BINDERS

Preserve your Sets in Order magazines. Each binder holds 12 issues and includes rods to hold the magazines in place. It is made of a colorful, red leatherette that makes a smart appearance on your book shelf. **\$2.50** postpaid

SQUARE DANCE STATIONERY

Be identified as a square dancer when you write your friends by using colorful, attractive stationery with a square dance motif. Correspondence 8 1/2" x 6"—18 printed sheets, 8 unprinted sheets, 18 envelopes. Per pack **\$1.10** postpaid.



SUBSCRIPTION CERTIFICATES

These make an ideal gift or door prize. A four month subscription to Sets in Order for only **\$1.00**.



FRIENDLY NAME TAGS

For your guests at your club dances or for everyone at a festival or special dance. Choose from the two designs (A or B) printed on a colorful stock. Minimum order of the same design, **100 for \$2.75** postpaid.

WEAR A RECOGNITION PIN

(Square Dancers or Round Dancers)

Beautiful little black and silver double-linked squares or rounds identify you as a square or round dancer. Safety clasp included. **\$1.50 ea.**



PARTY NAPKINS

An essential part of your party motif is the use of napkins with a square dance design, refreshment size (9" x 9") 50 in a package — **75c**. Luncheon size (12" x 12") 50 in a package — **85c**.

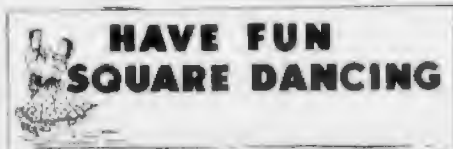
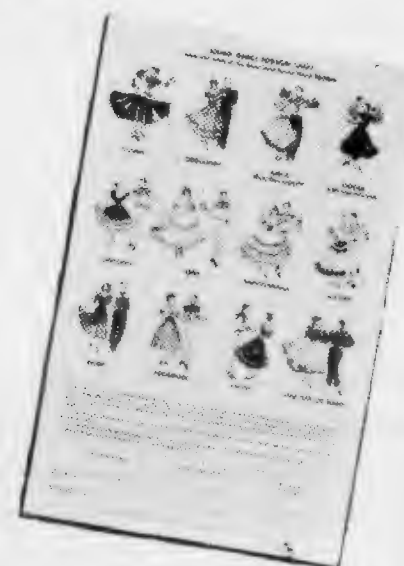
ROUND DANCE POSITION CHARTS

Illustrated drawings of the 12 most common round dance positions—particularly appropriate for classes. **100 for 3.00**, postpaid.



DECALS

The identifying ever popular square dancer decal. Available in yellow and brown at **10c each**. Sixteen or more postpaid. Include a self-addressed stamped envelope for an order of less than 16.



BUMPER STRIPS

Your opportunity to help publicize square dancing to others. Use the very colorful 4" x 12" bright red orange bumper strip. Long lasting.

35c each, 3 for \$1.00, postpaid

SETS IN ORDER, 462 No. Robertson Blvd., Los Angeles, Calif. 90048

ORDER CHECK LIST

ITEM	QUANTITY
Sets in Order Yearbook No. 6	_____
Sets in Order Yearbook 1965	_____
Sets in Order Yearbook 1966	_____
American Round Dancing (A Text by F. Hamilton)	_____
Hamilton's Roundance Manual	_____
Square Dancers Guide	_____
Total Amount (Enclosed) \$	_____
Californians Add 4% Sales Tax	

SETS IN ORDER, 462 No. Robertson Blvd., Los Angeles, Calif. 90048

FREE—12" LONG PLAYING RECORD

Featuring 13 of your favorite callers:

Al Brundage, Marshall Flippo, Ed Gilmore, Bruce Johnson, Earle Johnston, Arnie Kronenberger, Frank Lane, Johnny LeClair, Joe Lewis, Bob Page, Dave Taylor, Bob Van Antwerp, Bob Osgood, M.C.

Free with each New or Renewal Subscription to Sets in Order. Please check one: New ☐ Renew ☐

Subscription Rate USA and Canada, \$5.00 U.S. Funds
Subscription Rate Foreign Countries, \$5.80 U.S. Funds

Name _____

Address _____

City and State _____

(Letters continued from page 3)

I find that it is just as easy as the old basics and it is really easier to teach to beginners. We just work it in with the regular basics as they progress and when graduation time comes they are ready for all the new material including the gimmicks. Keep it coming . . . I use S.I.O. for everything I teach beginners.

Robert Helms
Newhall, Calif.

Dear Editor:

Turn and Slide should certainly be forgotten — and quick! This is a perfect example of how to confuse recent graduates by giving a name to a call that can be done so simply using basic calls. No wonder we lose so many square dancers . . .

Enid Peterson
Torrance, Calif.

Dear Editor:

In your December (1966) issue there was a fine article about the Round-Up Square Dance Hall in Hollywood, Fla. I have danced there many times and consider Ed Clark and Bill Beattie among my best friends. I was surprised not to see a mention of Bill Beattie,

who is an equal partner in this venture. Bill is responsible for many of the innovations which appear in this unique hall. He also teaches rounds, handles many of the chores and is constantly coming up with ideas to add to the appearance and comfort of the Round-Up. The credit should be shared equally with Bill Beattie and Ed Clark; they both contribute much.

Jim Kier
Hollywood, Fla.

Dear Editor:

I have just read my January (1967) Sets in Order and I think you have done a fine job on the Canadian section.

After reading the Manitoba page I was a little disappointed. It left me with the impression that square dancing was done only in Winnipeg. I hope the square dancers of North America realize that many people participate in fine square dance organizations in other parts of the province.

T. M. Sigurdson
Deloraine, Man., Canada

Dear Editor:

You publish a wonderful magazine but would very much like to see more concerning the midwest in it.



BILL BALL

NEW RELEASES

4871 "ST. JAMES INFIRMARY"

DAVE TAYLOR

4872 "8 MORE MILES"

BILL BALL



DAVE TAYLOR



5530 NORTH ROSEMEAD BLVD. • TEMPLE CITY, CALIFORNIA 91780

LATEST IN ROUNDS

4723

"SHOULD I" Ken & Dolly Walker

"MOONGLOW" Kenn & Ginny Trimble

You have a booklet on the square dance basics. Could you print a booklet containing the various other calls which come out from time to time—experimental and others?

I would like to say that many square dancers who don't pattern dance are driven from *many* square dances because of the long, long breaks caused by the break *and a round* between. I can square dance all night any time and hardly tire but an excessively long break causes me to grow weary and impatient.

Mrs. Darrell Gitchell
St. Joseph, Mo.

Dear Editor:

During the first week of January I had already used one of the figures suggested for posters in the January Sets in Order. I think this is a good idea to continue. I'm no artist and am called upon once in awhile to make a poster. I have trouble finding ideas or figures big enough to trace—so keep them coming, eh?

Mrs. Lloyd Pipe
Tondesboro, Ont., Canada

Dear Editor:

I am wondering if you could give me some information concerning the pinning of banners. I understood it took four visiting couples to

pin a banner. My question is this: If one couple belongs to two clubs (A & B) can they be considered the 4th couple to pin a banner for Club B on the night they are attending a regular dance of Club A? This couple attends Club A dances regularly, three other visiting couples (from Club B) attend and this couple considers themselves as the fourth couple and have pinned banners several times yet they do not go out visiting with Club A to pin banners but do so for Club B.

Also, is it correct for them to sign in at other dances as members of both clubs or should they just sign in as one or the other? Are there any written rules concerning the pinning of banners and if so where can they be obtained?

Harold Mowry
11141 Central Ave.
Portage, Ind. 46368

We have to plead ignorance on the subject of pinning of banners. Perhaps some Sets in Order reader can help clear up the matter.—Editor

Dear Editor:

Hurrah! It seems only a short time ago that you had a story about its being illegal to

Faulkner's

SQUARE DANCE and WESTERN SHOP

OUR NEWEST PETTICOAT

For girls who yearn to look truly lovely on the dance floor.

A 50 yd. tiered nylon baby horsehair petticoat with "no scratch" nylon organdy underskirt. Yoke of cotton. Nylon leader inserted in binding to insure added life. Colors: white, blue, pink, red, black, yellow and green. Sizes P-S-M-L.



\$14.00

THE BARN DANCE

T-Strap style dance shoe
Colors: Black and white
Sizes: Med. 4 to 10
Narrow 5 to 10 \$5.95



Do you have petticoats that once were pretty and lively and now are "useless"? Now you can bring those hopelessly limp petticoats back to life again! One jar of PRETTICOATS will treat from 2 to 5 petticoats, depending on the stiffness you desire. 8-ounce jar \$1.75 plus 50c Mailing Charge.



PETTI-PANTS SALE

Discontinued styles. Some nylon tricot, some nylon/cotton/dacron batiste. Colors: pink, red, blue, yellow, black (no white). Sizes: S-M-L. Please state 1st, 2nd and 3rd choice. Formerly \$3.95. Now \$2.50. All sales final.

Please add 50¢ for orders under \$10.00. Canadian customers please add \$1.00 mailing charge.

8315 Wornall Road, Kansas City, Mo. 64114 • Phone Highland 4-3110 • Open Thurs. eves.

square dance in Vietnam; now there is a club there. Our Rossmoor Leisure Squares are sending some things, as suggested in the article in the February Sets in Order.

"Mugs" and Ralph York
Oakland, Calif.

Dear Editor:

May we express our appreciation to Sets in Order for the very thoughtful tribute to our Centennial Year in the January issue? We feel it was tremendous and no doubt took much time and effort to develop. Such an undertaking will do much to boost square dancing in Canada and further the already friendly relations Canadians and Americans enjoy, not only as dancers but in our everyday lives . . .

Doreene and Vic Harris
Langley, B.C., Canada

Dear Editor:

Please accept our congratulations and thanks for your excellent supplement, "A 100th Anniversary Salute to the Square and Round Dancers throughout the Dominion of Canada" in the January Sets in Order. We feel that the articles therein are extremely well-written and that they will prove to be a source of valuable information and reading pleasure . . .

Norma Willoughby
Country Cousins Square Dance Club
Victoria, B.C., Canada

Dear Editor:

Two people whom I do think have been overlooked in the Centennial section of your January issue and who have done so much, devoted so much of their time to square dancers and square dancing are Jeanne and Dick Cameron of Vanucover's Hayloft.

Dick has given new callers a chance to guest call and has given so many of them their start. Also, every summer in Penticton, B.C.,

for many years, they have been in complete charge and have directed the Aquaducks, their brainchild, which has become a major part of the Penticton Square Dance Festival each August . . .

I do think they are a part of Vancouver's History of Square Dancing and I'm sure I am speaking for many other Vancouver dancers.

Kay Hucks
No. Vancouver, B.C., Canada

Dear Editor:

Dave Culbertson was the square dancer that many of us try to be and wish we were. He practiced the art in the spirit intended, bringing to each dance large portions of enthusiasm, consideration, enjoyment and happiness. Before he would take his leave he would manage to give each of us a share.

Dave was made an Honorary Member of the Double "R" Squares over a year ago when we first formed and was a member of the Sabana Seca Squares. In addition to being a competent square dancer he was just as proficient in the rounds.

He passed this way and was with us such a short while but we can be sure that if square dancing isn't popular up there, it soon will be. A fitting memorial to Dave would be for us to be more tolerant of each other and to endeavor to bring and distribute the same gifts at our square dances that he did.

Double "R" Squares
Roosevelt Roads, Puerto Rico

Dear Editor:

Could you help us in the round dance field? By the time a round dance comes out to a "pop" record we find that the record is no longer available in a record store. They tell me that after 3 weeks a record is "old" and is taken off the market as its popularity is over . . .

1967



HERE IS THE IDEAL **SQUARE DANCE** VACATION!

JUNE 11 to SEPTEMBER 2

FUN FOR THE WHOLE FAMILY

12 Great Weeks

Peaceful Valley, located in the heart of the Rocky Mountains, offers the square dancer everything that makes for a perfect vacation. Three wonderful meals every day (all you can eat) — daytime workshops in square and round dancing — special programs for the teenagers and children under trained leadership — evening dance parties — swimming in a filtered, heated pool — and horseback riding on scenic trails.

FOR BROCHURE WRITE OR PHONE: KARL BOEHM (Area Code 303) 747-2204
(DEPT. S.O. 2) PEACEFUL VALLEY LODGE • STAR ROUTE, LYONS, COLORADO

I buy all the records for the round dances I learn when possible and the "pop" situation is really very frustrating. When talking with our round dance instructor recently she echoed my sentiments exactly in that she wished *no* round dance would ever be written to "pop" recordings.

Martha Ward
Martins Ferry, Ohio

The story you relate is repeated to us many times each month. It seems that whenever a round dance is written to a "pop" label, the round dance teachers are faced with this problem. It is always better — certainly for the "lasting" qualities — for the round dance to be written on a square dance label. These are available much longer. It is tempting to write a round to a bright new "pop" tune but the advantages of the square dance label are many. — Editor

Dear Editor:

I would agree with Clarence Metcalf (From the Floor — December 1966) that we enjoy the old familiar things. Our caller brought out Fraulein and called it a couple of times this winter and it was delightful — just as are the operas and symphonies we know.

However, if he were to listen to the same opera or symphony twice a week for 16 years

as we have been listening to square dance calls, I think he would find it had lost some of its freshness and he would be ready for a little Bartok or some other contemporary.

Bernice Rilling
Rockford, Ill.

Dear Editor:

We are encouraging our graduating students to subscribe to S.I.O. to gain further information and knowledge on square dancing. S.I.O. still benefits the "oldtimer" and it should be a boon to the "newcomer."

CMSgt. and Mrs. D. C. Duncan
Hickam AFB, Hawaii

Dear Editor:

I have been trying to get information such as: Club Name, Caller and address, President's name and address, the time and location and day that teenage clubs dance all over the country, so that when the teen dancers go on vacation they will know ahead of time where to square-up. If anyone wants to help me to keep the teens squared-up they may do so by writing to me.

Doc Gaddie
5871 Bartmus Street
Commerce, California 90022



Dick Weaver calls "WHAT A GAL"

FLIP INSTRUMENTAL — Dick Cary Band
HI-HAT 345



EXCITING NEW ROUND DANCES

"Road Runner Two-Step"

Exciting music by Dick Cary and a very easy two-step routine by Clark & Maxine Smith of Palo Alto (originators of "Desert Blues").

"My Gal Sal"

Dixieland music as only Dick Cary can make and a two-step routine that is easy but with just a bit of challenge by Nora & Archie Murrell of Detroit.

HI-HAT 836

HI HAT Dance Records

PRODUCED BY
MERL OLDS
BOX 69833
LOS ANGELES, CALIF. 90069

WEEK-END IN RENO AND SQUARE DANCING TOO!

20th SILVER STATE SQUARE DANCING FESTIVAL

May 5th, 6th and 7th

At Reno's New Centennial Coliseum

THE CALLERS

DICK HOULTON, FRI. 8-11
BOB VAN ANTWERP, SAT. 8-11
BOB FERRAUD, SUN. 1-4

ROUNDS BY
WILLIE & VONNIE STOTLER
SOUND BY JIM HILTON

FREE SHOW TICKETS to The Nugget Circus Room with each 3 day Advance Registration.

The Pat Boone Show will be appearing. For information write:

THELMA C. ROWE — 1850 Lemon Lane, Reno, Nevada

Dear Editor:

A few years ago a teen club from the Los Angeles area caravanned to a National Convention back east. For accommodations they relied on the kindness and generosity that square dancers are known for to "bunk them down" for the night. Our club, the Weights and Feathers, is going to caravan back to Philadelphia next summer and we thought perhaps we might try the same thing but we would like to hear from other square dancers as to how they feel.

There will be about 30 of us, average age 16, and we'll be chaperoned by our advisors. We would not rely on square dancers for meals but only for a room to lay our sleeping bags. Our hosts would not be expected to share any expense whatsoever. We plan to follow U.S. Routes 66, 70 and 11, so I would especially like to hear from square dancers along those routes.

To many of us teens this trip to the 16th National is a dream but dreams can come true and we are working to make this one do so. Yet we need help as stated above. I'll be most happy



6"x 1 1/4"
dia.

TRANSAMIKE & TRANSATUNER

Wireless

The MICROPHONE OF THE SPACE AGE

Absolutely No Wires Attached

**CONSTANT VOLUME —
NO FEEDBACK**

This marvelous instrument transmits at constant volume level, either 2' in front of loudspeaker with no feedback problems or up to 400' from tuner with no change in volume. Callers will increase their dance success and have the pleasure of trouble-free voice command. The thrill of your dance career will be climaxed with the possession of a Transamike. The high quality tuner receives the signal from your Transamike and feeds it to your present sound system. Weight of the microphone is less than a pound.

Write us for free, illustrated brochure
(Distributors' inquiries welcome)

EXTENDED SOUND

Ross Crispino & Paul Hatch

P.O. BOX 384, NAMPA, IDAHO 83651



9"x 5"x 2 3/4"
high

FOR CALLERS

**INSTRUCTORS
TEACHERS**

Tuner to input of
P.A. System
via patch cord

This system consists of: Microphone (wireless), Neck Harness for using mike in lavalier operation, Tuner w/ antenna, Patch Cord.

The TRANSAMIKE and TRANSATUNER complete with everything you need to update your system to the space age sound for **\$350.00**.

DEALERS:

AQUA BARN
1230 1/2 Westlake Ave., N. Seattle, Wash. 98109

CALLERS SUPPLY COMPANY
P.O. Box 48547, Los Angeles, Calif. 90048

DECKER'S RECORDS
E. 3936 — 17th Ave., Spokane, Wash. 99203
ROBERTSON DANCE SUPPLIES & STUDIO
3600 — 33rd Ave., Sacramento, Calif. 95824

MANNING SMITH
113 Walton, College Station, Texas



NEW RELEASES

KALOX - LONGHORN - BELCO RECORDS

Jose says here are some shure shot 45's for all his buddies.

NEW ON KALOX

K-1069 I USED TO LOVE YOU Flip/Inst. Caller: Harry Lackey

K-2001 LP LET'S DANCE LONG PLAY Caller: C. O. Guest

LATEST RELEASES ON KALOX

K1068 WISH YOU WERE HERE Flip/Inst. Caller: Sam Mitchell

K-1067 IF YOU'VE GOT THE MONEY Flip/Inst. Caller: Harper Smith

K1066 I COULD SING ALL NIGHT Flip/Inst. Caller: Vaughn Parrish



NEW ON LONGHORN

LH-161 NINETEEN MINUTES TO GO

Flip/Inst. Caller: Bill Peters

LATEST RELEASES ON LONGHORN

LH-160 ROCKING SQUARE DANCE SHIP Flip/Inst. Caller: V. Smith

LH-159 WINCHESTER CATHEDRAL Flip/Inst. Caller: Ken Golden

LH-158 EL PASO Flip/Inst. Caller: Ralph Silvius



RECENT RELEASES ON BELCO

B-222 ALL MY LOVE Two-Step By Irv & Betty Easterday

HOMETOWN SWEETHEART Two-Step By Vaughn & Jean Parrish

B-221 THE RACE IS ON Two-Step By Don & Pete Hickman

LONESOME WALTZ Waltz By Al & Lee Woker

These records available at the dealers listed on pages 71 and 73



HARRY
LACKEY



C. O. GUEST



VAUGHN
PARRISH



HARPER
SMITH



SINGIN' SAM
MITCHELL



VERN
SMITH



RALPH
SILVIUS



KEN
GOLDEN



JERRY ADKINS



JERRY SMITH

PRODUCED BY

KALOX RECORD DISTRIBUTING COMPANY

316 STARR STREET • DALLAS, TEXAS 75203



4th ANNUAL LETHBRIDGE GLADIOLUS AND SQUARE DANCE FESTIVAL

AUGUST 17, 18, 19, 1967

ONE OF CANADA'S CENTENNIAL CELEBRATIONS

Enjoy your Vacation in Lethbridge for 1967—
attend the big three day open air dance.

Get your **BRIDGE PAL BADGE**
GOOD CALLERS . . . GOOD SOUND

FOR INFORMATION WRITE
BOX 893 • LETHBRIDGE, ALBERTA, CANADA



to hear from anyone interested.

Wade Pierce, 421 E. Mooney
Monterey Park, Calif. 91754

Dear Editor:

. . . We enjoy your magazine very much, especially the cartoons. My only wish is that more people from Arkansas would correspond with you so that you could publish the different dances we have here. Many square dancers traveling thru miss out on a lot of dancing.

Mrs. Dorothy Dick, Jacksonville, Ark.

TIP TO CALLERS

For owners of Newcomb Column Speakers—to avoid the cord becoming twisted, start winding it from the speaker end.—Gene Wilkinson, Dawson Creek, B.C., Canada.

TEXAS FESTIVAL

The 8th West Texas Square Dance Festival will be held on April 7-8 in the National Guard Armory in Lubbock, featuring Jerry Haag and Johnny LeClair for square dancing and Workshops. The rounds will be under the direction of Jack and Darlene Chaffee.

SQUARE DANCING AT ITS BEST



wearing a

**Desert Flower
Original**

3118 CENTRAL S. E.

ALBUQUERQUE

NEW MEXICO 87106

Write for our free brochure
Include your Zip Code with your address

Exquisite dresses, blouses,
skirts, petticoats, pantaloons,
ponchos, coats

Our prices from \$14.95 up

WORN BY BETTER SQUARE DANCERS COAST TO COAST

C. O. GUEST AND BILLY LEWIS

of KALOX RECORDS

Invites You and Your Family to Share
In the Unforgettable Experience of a

Grand Polynesian Holiday in

HAWAII

14 DAYS — \$555

FROM LOS ANGELES via PAN AMERICAN JET

DEPARTING AUGUST 6, 1967

VISITING 5 ISLANDS

HAWAII - MAUI - MOLOKAI - KAUAI - OAHU with WAIKIKI

Deluxe Hotels on Neighbor Islands — 15 Meals

Plus Four Exclusive Features~

PRIVATE LUAU—OVERNIGHT AT KONA VILLAGE HOTEL—

BBQ LUNCH ON MOLOKAI—HELICOPTER SIGHTSEEING KAUAI

SQUARE DANCING IN POLYNESIA

SQUARE DANCING IN A POLYNESIAN ATMOSPHERE: Have you ever dreamed of square dancing under the stars, with the trade winds humming through the coconut palms with the swish of the surf in the background?

On this Hawaiian Holiday, four dances will be arranged — one on each of the four major islands — each with a different setting.

In addition to the planned program other dances will be arranged as the demand requires.

This will be square dancing Hawaiian style.

**SPECIAL
ONE ISLAND TOUR
14 DAYS—\$295.00**

HONOLULU AND WAIKIKI

**Plenty of Free Days for
Swimming, Sunning, and Relaxing**



-
- Kalox-Belco
 - 316 Starr St., Dallas, Texas 75203
 - I (We) are interested in the Hawaii Tour:
 - Please send detailed tour folder to:
 - Name _____
 - Address _____
 - City _____
 - State _____

WELCOME
CENTENNIAL JUBILEE
SQUARE DANCERS
JUNE 30 - JULY 1, 1967
FROM THE
HINTON TOM BOY
VALLEY SHOPPING CENTRE
HINTON ALBERTA CANADA
YOU RATE MORE AT YOUR
TOM BOY FOOD MARKET
COMPLETE FOOD SERVICE

We make ONE thing
But GOOD!

THE FINEST QUALITY, POPULAR PRICED
SQUARE DANCE SHOE IN ALL AMERICA.
MADE OF SOFT, LIGHT, FLEXIBLE
CHOICE LEATHER.

Gordon's PROMENADE Shoe



- The only shoe of its kind in all widths A-B-C-D-E-EE-EEE
- Cushion insoles
- Good Look'n — Smartly Styled — Trim — Neat — Eye catching design
- Popular priced —

\$13.95

- We pay postage anywhere.

GORDON BROTHERS
2488 Palm Ave.
Hialeah, Florida

P.O. Box 841—ZIP 33011

The
**CALLER
OF THE
MONTH**



Photo by Leonard's

Jon Jones—Arlington, Texas

LIVELY CALLER Jon (no "h") Jones was introduced to square dancing in 1954, when he was still a teenager. He was part of an exhibition group that did Chase the Rabbit, Chase the Squirrel at a County Centennial. Shortly afterwards, Jon moved to Arlington, Texas, where he went to work for the City of Arlington where he is still employed. The next step was square dance lessons under the program developed by the City Recreation Department.

Jon took up calling in 1956, at the age of 20, and taught his first class very soon. He has been actively calling, teaching and promoting square dancing since that time.

The regular schedule for Jon includes calling for two clubs, teaching beginner classes in conjunction with the City Recreation Department and altogether averaging about four nights each week with some phase of square dancing.

Jon has called at dances, festivals, week-end and week-long institutes from Florida to California and from the southern tip of Texas to Kansas.

"I believe that square dancing is the best hobby and recreation in which anyone can indulge," says Jon, "and I must pay tribute for any success I have achieved in this field to (1) an understanding wife who loves this activity as much as I do; (2) to Ross Carney of Fort Worth



BOB DUBREE
3435 Magnolia, Knoxville, Tenn.
1 (615) 523-5871

SQUARE TUNES
RECORDS

- #101 Square Dancing Gal Bob Dubree
- #102 Man Trouble Bob Dubree
- #103 Candy Bob Dubree
- #104 Till My Get Up Has Got Up & Gone J. Livingston

Music by Fontana Ramblers

FOR TOURS, OPEN DATES & RATES
Write or call Bob or Jack



JACK LIVINGSTON
5112 W. 12th St., Speedway, Ind.
1 (317) 244-0492

for giving me the chance to teach my first beginners class; (3) to Ray Smith of Dallas for giving me the guidance that a beginner caller needs; (4) to Paul Kermiet of Lighted Lantern in Colorado for letting me be on the staff of his institute for 5 years; (5) to Melton Luttrell of Fort Worth and Square "L" Records for permitting me to record on his label; (6) to Manning and Nita Smith of College Station for all the help and advice they have given me in recent years; and (7) to all the many friends we have come to know thru square dancing."

Jon and his wife, Shirley, have three children — two boys, age 9 and 6 — and a girl, age 2.

(Datebook, continued from page 5)

- Apr. 8—Lift Lock Centennial Jamboree
Peterborough, Ont., Canada
- Apr. 8—Annual Decatur Jamboree
YMCA, Decatur, Ill.
- Apr. 8-9—Promenade Jamboree
Toledo, Ohio
- Apr. 9—Mid-State Centennial S/D Festival
City Audit., Columbus, Nebr.
- Apr. 13—Edmonton & Dist. Guest Caller Dance
Edmonton, Alberta, Canada
- Apr. 14—Square-A-Naders Guest Caller Dance
Brantford, Ont., Canada
- Apr. 14—27-Hour Marathon Benefit Dance
Kecoughtan H.S., Hampton, Va.
- Apr. 14-15—C.K.S.D.A. Jubilee
4H Bldg., Kenwood Park, Salina, Kans.
- Apr. 14-15—18th Ann. So. La. S/D Council
Festival, Jack Tar Capitol House, Baton
Rouge, La.
- Apr. 15—2nd Ann. Valley Round Dance Jubilee
Lower Valley S/D Ctr., nr. Grandview,
Wash.
- Apr. 15—Special—Jeans and Janes
Woman's Club, Topeka, Kansas
- Apr. 15—7th Ann. Akron Area Spring Festival
Univ. Mem. Hall, Akron, Ohio
- Apr. 15—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Apr. 15—North Central Okla. Festival
Stillwater, Okla.
- Apr. 15—Town & Country Guest Caller Dance
City Audit., Plentywood, Mont.
- Apr. 16—Spring Special
Zanesville's Lind Arena, Zanesville, Ohio
- Apr. 16—13th Ann. Promenaders S/D Club
Casino Ballroom, Lake Kampeska, S.D.
- Apr. 20-21—Maverick Club 5th Ann. Spring
Roundup, Sunrise Shop. Ctr., Casper, Wyo.

- Apr. 21-22—Aggie Haylofters S/ & R/D Fest.
Student Ctr. Ballrm., C.S.U., Fort Collins,
Colorado
- Apr. 21-22—Dogwood Arts Festival Square
Dances, Knoxville, Tenn.
- Apr. 21-22—12th Ann. Las Vegas S/D Conven.
Conven. Ctr., Las Vegas, Nev.
- Apr. 21-23—Happy Twirlers Spring Fling
Sawyer Audit., La Crosse, Wisc.
- Apr. 21-23—23rd New England Folk Festival
H.S. Gyms, Natick, Mass.
- Apr. 21-23—9th Ann. Kentuckiana Spring Spec-
tacular, Fair & Expo. Ctr., Louisville, Ky.
- Apr. 22—Edmonton & Dist. Annual Festival
Edmonton, Alberta, Canada
- Apr. 22—Southern Okla. Spring Festival
Ardmore, Okla.
- Apr. 22—Central N.Y. Assn. Spring Swing Fest.
Mohawk Valley Commun. Coll., Utica, N.Y.
- Apr. 22—2nd Ann. Teen-Age Spring Fling
Commun. Center, Amarillo, Texas
- Apr. 22—Centennial Spring Festival
Connaught Sch. Audit., Medicine Hat,
Alta., Canada
- Apr. 23—8th Ann. Spring Square Dance Fest.
Fairgrounds, Sonora, Calif.
- Apr. 23—New Orleans R/D Festival
Bar None Ranch, St. Rose, La.
- Apr. 28—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Apr. 28-29—New England Square Dance
Convention, Pittsfield, Mass.
- Apr. 28-29—New Mexico State S/D Festival
Sweeney Gym, Santa Fe, N.M.
- Apr. 28-29—Square Wheels Spring Gallia Fest.
Fair Grounds, Gallipolis, Ohio
- April 28-29—19th Annual Gateway of the West
S/D Festival, Armory, St. Louis, Missouri
- Apr. 29—Skyway Squares Centennial Fling
Robinson H.S., Burlington, Ont., Canada
- Apr. 29—Uintah Basin S/D Festival
Natl. Guard Armory, Vernal, Utah
- Apr. 29—Midwestern Jamboree
Andover, Ohio
- Apr. 29—Battle Creek Assn. Guest Caller
Dance, Battle Creek, Mich.
- May 4—Dudes 'n' Dolls Guest Caller Dance
Jerry's Roller Rink, Corbin, Ky.
- May 5-7—9th Annual Ohio S/D Convention
Fair Grounds, Columbus, Ohio
- May 5-7—20th Silver State S/D Festival
Reno, Nevada
- May 6—26th Ann. Square Dance Festival
Pershing Audit., Lincoln, Nebr.

(Please turn the page)

SQUARE DANCE CAPITOL OF FLORIDA!

SPRING FESTIVAL
MAY 19 & 20

LEHIGH ACRES
featuring

FEATURING
EDDIE DOLLAR — Miami
TEX BROWNLEE — Odessa

Largest Air Conditioned Auditorium & Dance Floor in South Florida

ULTRA MODERN 100 UNIT MOTEL

WITH

CHAMPIONSHIP GOLF COURSE • SWIMMING POOL • TENNIS COURT • LUXURY LAKE BEACH

THE WAGON WHEEL DINING ROOM — OPEN DAILY 6:30 A.M. TO 11 P.M.

AREA CODE 813
EMPIRE 9-2121

WRITE OR CALL DON CHRISTIAN

LEHIGH ACRES COUNTRY CLUB

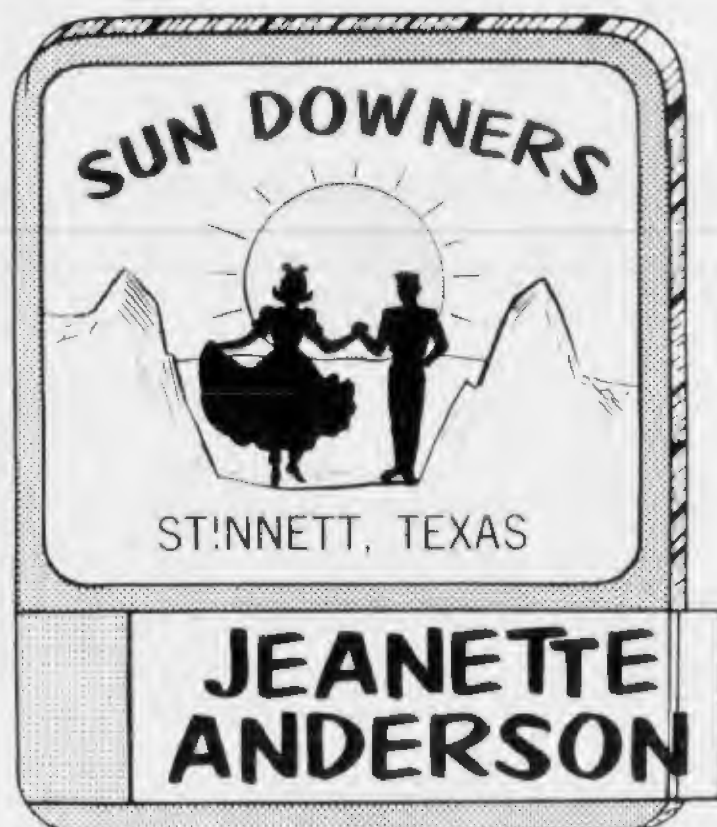
LEHIGH ACRES
FLORIDA 33936

May 6—21st Annual Central Dist. Jamboree
State Fairgrounds Arena, Oklahoma City,
Oklahoma
May 9—Green River Squarenaders 9th Anniv.
Fest. Monroe Jr. H.S. Gym, Green River,
Wyo.
May 12-13—Yellowstone S/D Council Magic
City Hoedown, Central H.S. Gym, Billings,
Montana
May 13—Westsyde Squares Centennial Dance
Geo. Pringle H.S., Westbank, B.C., Canada
May 13—Town & Country Swingers Centenn.
Dance, H.S., Port Elgin, Ont., Canada

May 13—Capital Squares 5th Ann. Cotillion
Florida State Univ., Tallahassee, Fla.
May 14—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
May 15—Denver Area Council Fun 'n' Friend-
ship Frolic, Roller City West, Denver, Colo.

MARY KIRK

On Christmas Eve, 1966, Mary Kirk of
Apache Junction, Arizona, passed away. As the
wife and partner of caller Claude Kirk, Mary
was constantly active in helping her husband,
especially in beginner classes. A "Mary Kirk



DANCE CLUB NAME SLOT BADGES

Made of light weight, clear plastic, with pictures of
dancers or club symbols in colors.

This badge can be supplied to a member immediately
simply by typing, printing or writing his name on the
blank slot insert card and slipping it into the patented

← **NEW** larger slot
for wearer's name.

slot.

All fitted with jeweler's safety
clasp pins.

ENGRAVED BADGES FOR PERSONAL OR CLUB USE

Engraved badges have white letters on black
or colored plastic.

Badges for officers, callers, callers' wives, etc., plus a large selection of
comical "GOOFIES"

(All badges illustrated in reduced size.)

Write us for full details and prices.

• WESTERN PLASTIC PRODUCTS •
1703 MAGNOLIA AVE., LONG BEACH, CALIF. 90813

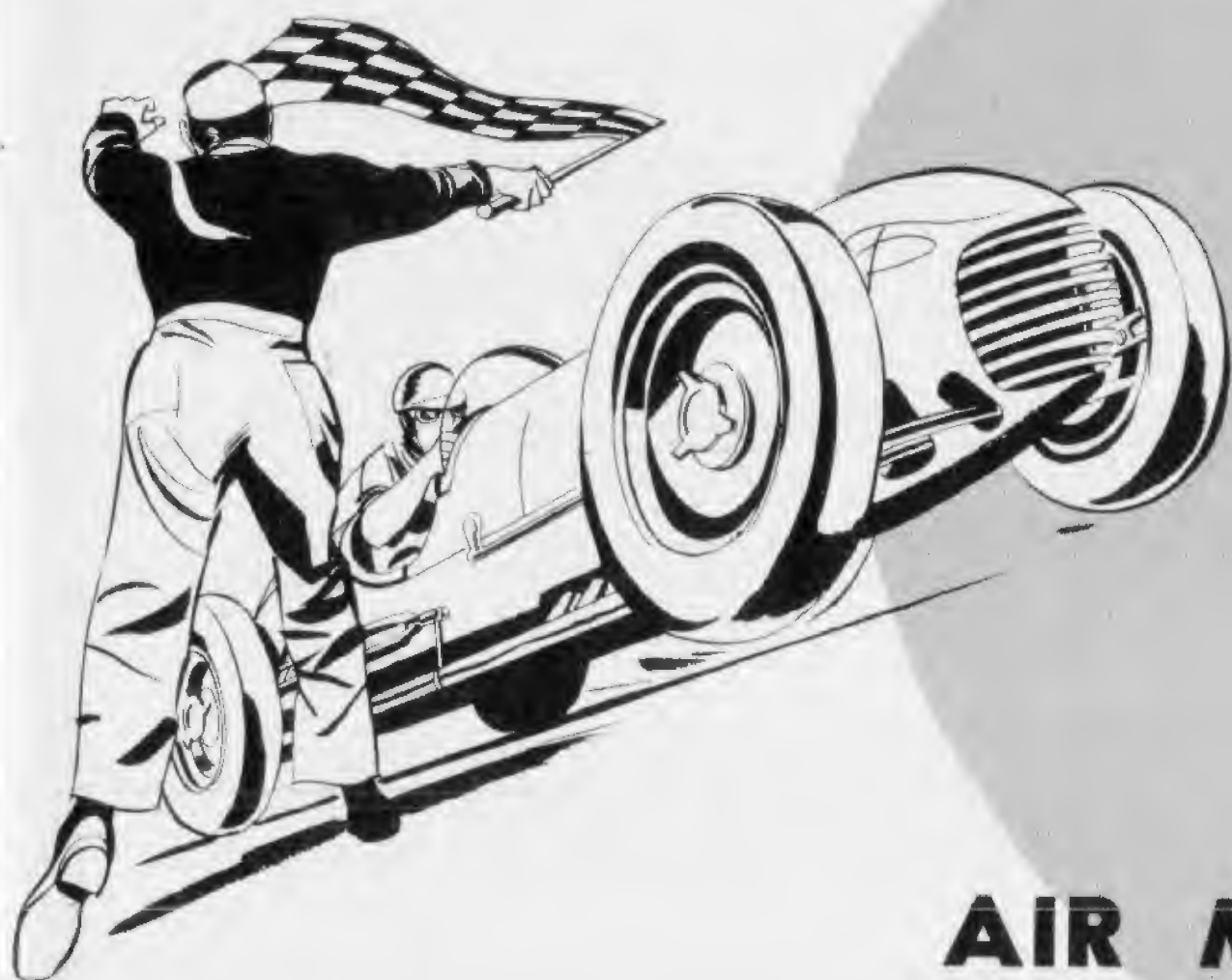


Name and
Town or Club
85 c ea.



Name only
80 c ea.

INSTANT RECORD SERVICE



Our truck goes to the Post Office every hour to give you this Instant Record Service. 99% of our orders are shipped the same day they are received. We have the biggest stock of Square and Round Dance Records in the U. S. — over a quarter of a million. Drop in and count 'em sometime.

**FOR EMERGENCY SERVICE
YOU MAY PHONE AREA CODE (201) 622-0025
AND RECEIVE
PROMPT AIR MAIL SHIPMENT.**

AIR MAIL NEEDLE SERVICE

DIAMOND NEEDLE \$3

DIAMOND CARTRIDGE \$6

WE PAY AIR MAIL POSTAGE

BOGEN Fully Transistorized VP50 Transcription Player

**SPECIALLY DESIGNED FOR
PROFESSIONAL CALLERS
COVERAGE UP TO
200 PLUS SQUARES**

The VP50 — an all transistor, completely portable, professional transcription player. Professional construction gives you a tool capable of continuous duty over long periods of time with a minimum of attention and servicing. High Fidelity . . . Unique Variable Speed Control . . . Precise Automatic Cueing . . . you get all this and more with the VP50! Remember, Bogen means the utmost in sound and music reproduction.

**LIST PRICE \$332.25
SPECIAL CALLER'S PRICE \$249.25**

**IF YOUR CHECK ACCOMPANIES ORDER
WE PAY THE FREIGHT**

PHONE (201) 622-0024



DANCE RECORD CENTER
1159 BROAD STREET NEWARK, NEW JERSEY 07114

**TRICOT KNIT
ALL POLYESTER
WESTERN SHIRT
\$8.98**

Dry in 30 min. — NO IRONING

No Care — Wears and travels well
White — Blue — Tan — Gold — Mint
Sizes 14 thru 18 — Sleeves 32-36

PATTERNS & STRIPES In Tan and Blue \$9.98
Add .75 Postage on any Shirt Order

Embroidered Styles in Black or White \$9.98

Sample Card of **MATERIALS** and **TRIMS**
For those who sew: .50 stamps
(HAVE MOBILE STORE — WILL TRAVEL)

**TUE. AND THUR.
11-7
WED. & FRI.
'TIL 9:30
SAT. 11-6**



**PHONE
203-658-9417**

\$5.98

.75 POSTAGE

★ **3 RUFFLED TIERS**
BOUND WITH TAFFETA RIBBON

★ **NYLON TOP AT WAIST**

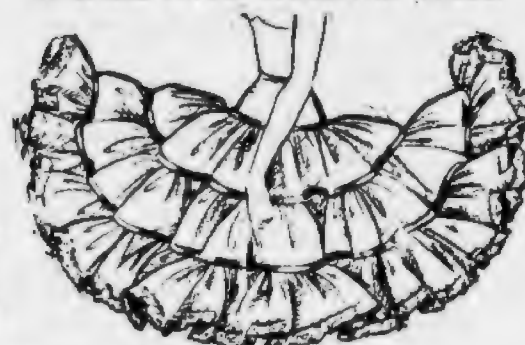
★ **LACE EDGED BOTTOM**

Small, Medium, Large in White — Blue —
Black — Pink — Red — Beige — Maize

Pantalettes to match in all colors \$1.98

**STIFF NYLON
MARQUISSETTE
PETTICOAT**

WEARS AND WASHES WELL



Ruth E. deTurk Reuel A. deTurk
1606 HOPMEADOW ST., SIMSBURY, CONN. 06070

Night" was held last November by her many square dance friends at Apache Wells, with proceeds going to help defray Mary's medical bills. She will be a real loss to square dancing.

FLORIDA

The Sea Side Squares of Pensacola will celebrate their 5th Anniversary on August 12 with Dusty Randell as the caller.

VANISHING WORRIES

By Raeman C. Jack — Stonesboro, Pa.
Now listen, my friends, and you shall hear
How worries and doubts can disappear.

Modern life is a mix-up on what comes and goes;

You're wrong when you're right if you see
UFO's.

This mix-up it bugs me to say I can't see
And a pleasant escape is W-square-D.

W-D is so lively your feet leave the ground;
The girls with their skirts go twirling around.
The evening soon passes in friendship and fun;
It's like being ended before it's begun.

The mix-up now passes to this that can be
And my worries will vanish in W-square-D.



MONEY-MAKING OPPORTUNITY FOR RECORD DEALERS

You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

WRITE TODAY TO DISTRIBUTOR NEAREST YOU

ARIZONA

OLD TIMER DISTRIBUTORS
P.O. Box 7281, Phoenix

CALIFORNIA

CORSAIR-CONTINENTAL CORP.
5528 N. Rosemead Blvd., Temple City

CANADA

SQUARE & ROUND DANCE SUPPLY
424 Brentwood, Burnaby, B.C.

CANADIAN MUSIC SALES
58 Advance Road, Toronto, Ont.

GEORGIA

RECORD DISTRIBUTORS
2581 Piedmont Road N.E., Atlanta 30324

MICHIGAN

SCOTT COLBURN SADDLERY
33305 Grand River, Farmington 48024

MISSOURI

WEBSTER RECORD DISTRIBUTORS
124 W. Lockwood, St. Louis 19

NEBRASKA

SQUARE DANCE DISTRIBUTORS
204 Lyric Bldg., Omaha 68102

NEW JERSEY

DANCE RECORD DISTRIBUTORS
1161 Broad St., Newark 07114

OHIO

TWELGRENN ENTERPRISES
P.O. Box 16, Bath

TEXAS

MERRBACH RECORD SALES
323 West 14th Street, Houston

UTAH

VERN YATES DISTRIBUTORS
436 E. 4th South, Salt Lake City

WASHINGTON

WESTERN DANCE DISTRIBUTORS
1230 1/2 Westlake Avenue N., Seattle 9



Photo by Churchill Photos

Leroy and Anita Stark—Alexandria, Va.

AFTER COMPLETING a basic round dance course in 1955, Leroy and Anita Stark have been on the go and enjoying it ever since. They began attending institutes and festivals to gain experience and training and this has led to their present role as round dance leaders helping to serve the metropolitan Washington, D.C. area.

It all began two years earlier when Anita took the liberty of enrolling Leroy and herself in a beginners' square dance class while he was away on a business trip. Leroy, a research and development supervisory engineer with the Army at Ft. Belvoir, Va., returned tired and expecting a restful evening at home. Anita, who also works at Belvoir as an administrative assistant, dragged her reluctant husband from his easy chair and he's had little opportunity to sit there since.

The Starks began teaching rounds in 1960 at the urging of neighborhood square dance friends. Now they conduct several classes yearly on the basic, intermediate and advanced levels. They have two clubs that meet weekly—the Starkettes (a name suggested by the dancers) and the Round-A-Bits.

Other dance activities include conducting rounds for the Twirling Eights in Arlington, Va.,

MAGIC RECORDS

Our latest square dance release — M1008
TENDER LOVE AND CARE

written & called by

DICE TICE (I kid you not!)
OF OMAHA, NEBRASKA

If
your
dealer
doesn't have
it, write to:

Other Magic releases:
M1007 — Life Without Love
M1006 — Y'all Come

4842 Lancelot Drive, New Orleans, La. 70127

FREE Catalog for SQUARE dancers!

For fun and fashion!
True fit and authentic
styling in matching out-
fits and all accessories.
Send for new catalog today.

Beckwith's
68 S. Franklin St., Boston, Mass. 02110

AIDS FOR CALLERS

Theories of INSTANT HASH presented in

ADVANCED TEXTBOOK \$5.00

DOMINOES (set of 50) 3.50
(for beginner callers)

BOOKLET OF COMPLETE HASH CALLS 1.00
(1,296 combination possibilities — Club level material)

Include zip code with address. Ohio add 3% sales tax.

Order from

LLOYD LITMAN, 7309 Greenleaf Ave.
Cleveland, Ohio 44130

Look up our booth at the
16th NATIONAL CONVENTION in PHILLY

SOMETHING DIFFERENT IN BADGES AND SQUARE DANCE JEWELRY



Figures and lettering embedded in lightweight plastic. Various colors of background and type available. Send sketch or idea for free sample.



A variety of colors and shapes to suit your taste. Match your favorite outfit. Also matching Bolo Slides for the men.

Write for jewelry brochure.

DellRon Electronics Box 364
Lemon Grove, California 90245





The Keys To Calling

By Don Bell and Bob Dawson

A hard-bound textbook written exclusively for beginning or experienced callers and teachers. Complete course with home study lessons. Rated "Excellent" by top leaders.

\$7.95

Includes postage and handling — Canadians add current exchange — Floridians add 3% sales tax — Air mail postage and handling add \$2.00 — Send check or money order to:

"THE KEYS TO CALLING" 1863 Alta Vista, Sarasota, Florida 33577

in association with club caller Paul Hartman. They also program and cue rounds for a number of other functions including the semi-annual round dance roundups presented in the Maryland suburban area of Washington and a benefit square dance conceived by caller Jim Schnabel. Anita and Leroy have also taught rounds as staff members of festivals and dance week-ends. As choreographers the Starks claim to be newcomers in the field, having recently recorded *S'il Vous Plait* and *Zambesi*. With all of the round dance activity they still find time to enjoy

square dancing at club dances. Their little foreign car, loaded with calling equipment, is a familiar sight as it carries its dedicated occupants on their way providing service and stimulation to round dancing in the Nation's capitol. — *Sam Ballard*.

STAY WITH IT!

By Allison Ray — New Hope, Nebr.
Square Dancing today is a world away
From that our grandfathers knew
But hang on, friends, there are many trends
That prove it's still fun to do!

THIS IS A DRESS DESIGNED FOR YOU

by

Bill Bettina



Style #33-S

Thousands of happy dancers have bought our styles at hundreds of stores located Coast to Coast. Your favorite dealer probably has a selection of our dresses in stock. If he doesn't, ask him to contact us. We'll appreciate it and we think he will too.

Bettina of miami
INCORPORATED

2110 NORTHWEST MIAMI COURT • MIAMI, FLORIDA 33127



THE LUXURY SPOT THAT BROUGHT
BACK SUMMER VACATIONS
TAKE YOUR SQUARE DANCE
VACATION IN ...

**JULY or
AUGUST 1967**

OUR STAFF IS
AS STAR-STUDED
AS THE MILKY WAY

★ FIRST WEEK
JUNE 25-30
Bob Yerington
Wally Schultz
Dave Taylor
Pete and Ann Peterman

★ SECOND WEEK
JULY 2-7
Johnny LeClair
Jerry Haag
Dave Taylor
Jack & Na Stapleton

★ THIRD WEEK
JULY 9-14
Bob Page
Chuck Raley
Dave Taylor
Jack & Na Stapleton

★ FOURTH WEEK
JULY 16-21
Sam Mitchell
John Hendron
Dave Taylor
Jack & Na Stapleton

★ FIFTH WEEK
JULY 23-28
Bob Fisk
Al Brundage
Dave Taylor
Jules and Dottie Billard

SPECIAL ROUND DANCE WEEK
AT BOYNE MOUNTAIN
AUGUST 13-18
Manning and Nita Smith
Wayne and Norma Wylie
Dick Jones
Herb Keys



ARMETA

The Original Fun Club Badges

Send for list

ARMETA, Dept. M
12505 N.E. Fremont St.
Portland, Oregon 97230

FREE CATALOG FOR SQUARE DANCERS

Square Dance Dresses, slippers, petticoats, belts, jewelry, ties, as well as Western shirts, boots and clothing.

Send for our colorful
FREE 80-page catalog



MILLER STOCKMAN H-13
1555 Lawrence St., Denver, Colo. 80217



VELCO
MEANS SAFETY
NO DUST—NO PARAFFIN
NO ABRASIVES
16 OZ. CAN SLO-DOWN
or
11 OZ. CAN SPEE-DUP
\$1.95 (USA only) Plus
\$2.25 (in Canada) Postage
DEALER INQUIRIES INVITED

WRITE:
Johnny Velotta Supply
118 So. Lake St.
Los Angeles, Calif. 90057



NEW CATALOGUE
Patterns for
Square Dance Apparel
SEND 35c AIRMAIL 45c
CANADA Send 10c extra
(No stamps or COD's)

VEE GEE PATTERN CO.
P. O. Box 1832, Dept. S
San Leandro, Calif. 94577

(On the Record, continued from page 6)

square thru — swing — allemande — weave —
do-sa-do — promenade.

Comment: An old standard tune, adequate music and a smooth flowing dance. A harmony voice part on the record may bother some callers, but others will like it. Rating: ☆☆

THE RACE IS ON — Wagon Wheel 204*

Key: E flat Tempo: 124 Range: High HB
Caller: Jerry Haag Low LB
Music: Western 2/4 — Guitar, Trumpet, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: An action dance to excellent music in the best "country style." Rating: ☆☆☆

ACE IN THE HOLE — Top 25140

Key: E flat Tempo: 127 Range: High HB
Caller: Ralph Kinnane Low LA
Music: Standard 2/4 — Clarinet, Guitar, Banjo, Drums, Bass, Accordion

Synopsis: (Break) Allemande — do-sa-do — swing corner — gents star left — do-sa-do — promenade — all backtrack — promenade wrong way — girls backtrack — allemande — promenade. (Figure) Ladies chain — heads rollaway — circle — four men up and back — square thru — swing — circle — rollaway — do-sa-do — allemande — promenade.

Comment: An old standard tune and well played music. Dance patterns are good. Callers will have to practice to master word meter.

Rating: ☆☆☆

WINCHESTER CATHEDRAL — Grenn 12088

Key: B flat Tempo: 128 Range: High HC
Caller: Earl Johnston Low LB
Music: Standard 2/4 — Clarinet, Guitar, Accordion, Drums, Bass

Synopsis: (Break) Ladies chain — chain back — circle — allemande — weave — do-sa-do — promenade. (Figure) Heads promenade half — right and left thru — star thru — pass thru — do-sa-do — right and left thru.

Comment: Excellent music to the currently popular hit tune. Dance is well timed but callers will have to practice to put lyrics to the music. Rating: ☆☆☆

SCOTCHLITE REFLECTIVE

Square Dance Figures

Will fit on all late model car bumpers

Bumper Size ONLY **50¢**

6" SIZE **75¢**

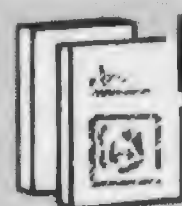
4 COLORS — RED, GREEN, GOLD & SILVER

At your dealers — or write

LOCAL SQUARE PRINTERS

4618 Cass St., San Diego, Calif. 92109



**RECORDS****Local Dealers****PUBLICATIONS****CATERING TO SQUARE DANCERS****★ ARIZONA**

RECORDLAND
4457 East Thomas Road, Phoenix

★ CALIFORNIA

AMOS SQUARE DANCE SQUARE
624 W. Main, Alhambra

HILL RANCHO
15701 So. Crenshaw Blvd., Gardena

MODERN RADIO
1475 Haight Street, San Francisco

PHIL MARON'S FOLK SHOP
1531 Clay Street, Oakland 12

NANCY SEELEY'S RECORDS FOR DANCING
706-B Nimitz, China Lake

REDWOOD HOUSE OF MUSIC
700 Winslow St., Redwood City 94063

RITE NOTE MUSIC STORE
12418 S. Hawthorne Blvd., Hawthorne

ROBERTSON DANCE SUPPLIES
3600 — 33rd Avenue, Sacramento 95824

★ CANADA

DANCE CRAFT
424 Brentwood, Burnaby, B.C.

GERRY HAWLEY RECORDS
34 Norman Crescent, Saskatoon, Sask.

THE SQUARE DANCE POST
833 Stafford Dr., Lethbridge, Alberta

★ COLORADO

S. D. RECORD ROUNDUP
8575 W. Colfax, Denver 15

★ FLORIDA

CROSS TRAIL SQUARE DANCE CENTER
4150 SW 70th Court, Miami 55

RECORD-RAC
1607 Peachtree Circle N., Jacksonville

★ GEORGIA

EDUCATIONAL AND DANCE RECORDS
P. O. Box 11776
Atlanta 30305

★ ILLINOIS

ANDY'S RECORD CENTER
1614 N. Pulaski Road, Chicago 60639

DELUXE MUSIC SQUARE DANCE SHOP
4063 Milwaukee, Chicago 41

★ INDIANA

MAXINE'S SQUARE DANCE SHOP
4428 So. 7th St., Terre Haute

PARKER STUDIO OF MUSIC
Hwy. 3 N. at Cree Lake, Kendallville

STEVENS CAMERA SUPPLIES
3600 So. Main St., Elkhart 46514

★ KENTUCKY

PRESLAR'S WESTERN SHOP
3111 South 4th St., Louisville 40214

★ LOUISIANA

DANCE-RANCH
Carrollton Shopping Ctr., New Orleans

PIONEER SHOPPE — WESTERN WEAR
306 Camp St., New Orleans 70130

★ MASSACHUSETTS

PROMENADE SHOP
Square Acres, Rte. 106, East Bridgewater

SUE'S SPECIALTY SHOP
S. Main Street, Topsfield 01983

More Dealers Follow



**"LET'S CREATE
'OLD TYME'
SQUARE DANCING"**

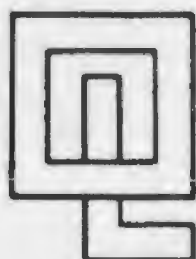
97 pp \$3.25 ppd.

Over 80 Calls — Quadrilles, Contras, etc.

Beginner Material — proven dances
How to build a Lasting Square Dance Movement

Ralph Sweet . . . Powder Mill Barn
32 S. Maple St., Hazardville, Conn. 06036

**GAYLON SHULL Calls
SL-125 I FOUND YOU OUT**



RECENT RELEASES:

SL-119 BRUSH THOSE TEARS

Caller: Jon Jones

SL-120 LEMON TREE

Caller: Tommy Farris

SL-121 ALICE BLUE GOWN

Caller: Gaylon Shull

SL-122 THE WILLOW TREE

Caller: Melton Luttrell

SL-123 CITY LIGHTS

Caller: Dusty Randell

SL-124 CUTIE Caller: Dick Enderle

**SQUARE L
RECORD CO.**

8512 La Jolla Ct.
Ft. Worth, Texas 76116



NAME BADGES

NAME ONLY, TOWN **60c**
AND/OR CLUB

Any state shape, with name and town 80c ea.

WRITE FOR A NEW FULL LIST OF
ACTIVITY BADGES AND NEW BROCHURES

We make and design any shape
badge. Enclose sketch and quantity
of initial order for our prices.

Write for brochure for full information

A TO Z ENGRAVING CO.

P.O. Box 345, Wauconda, Ill. 60084

FREE

**Square & Round Dance
Record Catalog**

- Buy Direct By Mail • 24 Hour Service
- 12,000 Records Always in Stock
- 58 Labels • Books & Accessories
- P.A. Systems • FREE BONUS OFFER

Why Don't You Send For Your Copy Today!
12 Years Continued Service

MASTER RECORD SERVICE
P.O. BOX 7281 • PHOENIX, ARIZONA 85011

NO MORE, NO LESS — Hi-Hat 344*

Key: C Tempo: 132 Range: High HC

Caller: Dick Houlton Low LB

Music: Standard 2/4 — Clarinet, Piano, Vibes,
Trumpet, Guitar, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A good tune with a polka flavor. The
music is well played and the dance has just
enough action to be fun but not too busy.

Rating: ☆☆☆

SO WHAT'S NEW — MacGregor 2008

Key: C Tempo: 125 Range: High HE

Caller: Ken Anderson Low LC

Music: Standard 2/4 — Trumpet, Guitar, Accor-
dion, Drums, Bass, Piano

Synopsis: (Break) Ladies chain — chain back —
circle — allemande — weave — do-sa-do —
promenade. (Figure) Heads promenade half
— right and left thru — slide thru — square
thru — three quarters — allemande — do-sa-do
— swing corner — men star left — promenade.

Comment: Excellent music and a well developed
dance. As tune goes quite high, callers may
have to drop voice an octave on high part
same as Ken does on record. Rating: ☆☆

BYE BYE BABY — Hi-Hat 343

Key: F-G-B flat Tempo: 126 Range: High HD

Caller: Bob Wickers Low LC

Music: Ragtime 2/4 — Clarinet, Trombone, Vibes,
Piano, Banjo, Bass, Drums, Trumpet

Synopsis: (Break) Allemande — do-sa-do — men
star left — star promenade — back out full
turn — ladies chain — chain back — allemande
— promenade. (Figure) Heads promenade three
quarters — sides star thru — slide thru —
double pass thru — first left, next right — right
and left thru — star thru — pass thru — corner
swing — allemande — promenade.

CURRENT BEST SELLERS

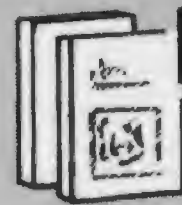
Fifty-one dealers of Square and Round
Dance records in key cities throughout the
United States and Canada were canvassed
to find out just what records were selling
in their individual areas. The following lists
were made up from the results of that sur-
vey tabulated in mid-March.

SINGING CALLS

Big Sombrero	Wagon Wheel 304
El Paso	Hi-Hat 341
Winchester Cathedral	Grenn 12088
Crystal Chandeliers	Hi-Hat 340
Oh Lonesome Me	Windsor 4863

ROUND DANCES

Mexicali Rose	Grenn 14088
Silver Dollar	Hi-Hat 833
Kentucky Waltz	Grenn 14092
Ballin The Jack	Grenn 14093
Oh You Kid	Hi-Hat 831

RECORDS*Local Dealers***PUBLICATIONS****CATERING TO SQUARE DANCERS**★ **MICHIGAN**

ARROWHEAD TRADING POST
433 N. Washington Avenue, Royal Oak

B Bar B WESTERN SUPPLY
315 Main Street, Rochester

CROSS TRAIL RECORD SERVICE
12130 Center Road, Bath 48808

SCOTT COLBURN SADDLERY
33305 Grand River, Farmington 48024

★ **MINNESOTA**

LOUISE MUSIC SHOP
727 Grand Avenue, Saint Paul 55105

"AL" JOHNSON RECORDS
4148 10th Ave., S. Minneapolis 55407

★ **MISSOURI**

DO-SAL SHOPPE
1103 S. Crysler St., Independence 64052

★ **NEW JERSEY**

DANCE RECORD CENTER
1159 Broad Street, Newark 07114

★ **NEW YORK**

BERLINER MUSIC SHOP
154 4th Ave., New York 10003

TOWN AND COUNTRY SQUARE DANCE
FASHIONS
740 Schoelles Rd., North Tonawanda

★ **OREGON**

GATEWAY RECORD SHOP
10013 N.E. Wasco Ave., Portland 97216

★ **OHIO**

BELT & BUCKLE WESTERN SHOPPE
32380 Center Ridge Rd.,
No. Ridgeville 44039

DART WESTERN SHOP
4400 Portage St., N.W., N. Canton 44720

F & S WESTERN SHOP
1557 Western Avenue, Toledo 43609

SQUARE DANCE AND GIFT SHOP
28933 Euclid Ave., Wickliffe

★ **PENNSYLVANIA**

PETRELLA'S RECORD SHOP
2014 W. Darby Rd., Havertown

RANCHLAND RECORD SHOP
R.D. 3, Mechanicsburg 17055

RAY WARD RECORD SERVICE
17 So. 1st St., Bradford 16701

★ **SOUTH DAKOTA**

SCHLEUNING'S RECORD SERVICE
Route 2, Box 15, Rapid City

★ **TEXAS**

CEE VEE SQUARE DANCE SHOP
114 S. Western, Amarillo

EDDIE'S & BOBBIE'S RECORD SHOP
8724 Tonawanda, Dallas 75217

JUDY'S RECORD SHOP
Rt. #2, Box 191 Z, Denison

★ **WASHINGTON**

AQUA RECORD SHOP
1230 1/2 Westlake Ave. N., Seattle 98109

DECKER'S RECORDS
E. 3936 17th Ave., Spokane 99203

★ **WISCONSIN**

MIDWEST RADIO COMPANY
3414 W. North Ave., Milwaukee

STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page



Name only 60c	ANY
Name & Town	STATE
or Design 65c	SHAPE
Name & Town	\$1.25
& Design 75c	EACH

We Design Club Badges

Order Any Badge in Any Color — Black, White, Blue, Green, Brown, Red, Yellow, Walnut, Birch.

Send Check, We Pay Postage

PAT'S PLASTICS

BOX 847 RIFLE, COLORADO 81650

WAGON WHEEL RECORDS

"THE RECORD DESIGNED . . . WITH THE CALLER IN MIND"

WW #111 "SMOKEY DOKEY" and "SQUARE GUITAR"

New Hoedown by the Wagon-Masters

WW #204 "THE RACE IS ON"

by Jerry Haag and the Wagon-Wasters

WW #304 "BIG SOMBRERO"

by Beryl Main and the Wagon-Masters

9500 W. 53rd AVENUE • ARVADA, COLORADO

Frank Hamilton's ROUNDANCE MANUAL for Callers • Teachers Dancers • Club Committees

What is it that you would like to know about round dancing? Chances are you will find it here in the pages of this most comprehensive manual. Just a glance at some of the chapter headings will tell you a great deal about the book: Leadership; Round Dancing for Square Dance Events; The Specialized Round Dance Group; Selection of Rounds; Programming; The Master of Ceremonies; Round Dance Associations; Business Side of Round Dance Teaching; Terminology, Write-ups — Choreography — Music; Body Mechanics, Techniques — Styling; The Art of Leading — and Following; Teaching Methods, Lesson Planning; A Table of R/D Abbreviations and Symbols; Round Dance Terms, Steps — and Figures Defined; Some good Easy Mixers; A list of "Classic" Rounds; and a Code of Ethics for Round Dance Teachers. Just think — all of this in one volume!

Order from your local dealer or Sets in Order — \$4.00

Add 10c for postage and handling.

Californians: add 4% sales tax.

Sets in Order

462 NORTH ROBERTSON BLVD. LOS ANGELES, CALIF. 90048

Comment: Excellent ragtime music and an action-packed but well-timed dance with interesting lyrics.
Rating: ☆☆☆

LEANING — Windsor 4868

Key: B flat Tempo: 121 Range: High HD
Caller: Al Brundage Low LB

Music: Standard 2/4 — Accordion, Guitar, Piano, Trumpet, Celeste, Bass, Drums.

Synopsis: (Break) Around corner — partner left — ladies chain three quarters — circle — roll-away — grand right and left — do sa do — allemande — promenade. (Figure) Ladies chain — heads promenade half — right and left thru — rollaway — star thru — do sa do — swing thru — box the gnat — pull by, allemande — pass by one — promenade the next.

Comment: A novelty tune and good music. Lyrics and dance patterns are well adapted to the tune.
Rating: ☆☆☆

TENDER LOVE AND CARE — Magic 1008

Key: E-F-F Sharp Tempo: 130 Range: High HE
Caller: Dice Tice Low LC

Music: Western 2/4 — Guitar, Drums, Bass, Organ

Synopsis: (Break) Circle — allemande — forward two for thar star — shoot star full around — box the gnat — weave ring — do sa do — promenade. (Figure) Ladies chain three quarters — heads up and back — swing thru — star thru — circle to a line — up and back — star thru — right and left thru — box the gnat — swing — allemande — promenade.

Comment: A very unusual tune and music with a fast moving routine using conventional material.
Rating: ☆+

TAKE ME — Windsor 4867

Key: B flat Tempo: 123 Range: High HD
Caller: Johnnie Roth Low LD

Music: Standard 2/4 — Guitar, Accordion, Piano, Violin, Saxophone

Synopsis: (Break) Allemande — forward two, turn right — back on to a wrong way thar — shoot star, allemande — weave — do-sa-do — promenade. (Figure) Heads promenade half — lead right and circle four — head men lead right again, circle eight — rollaway — head gents

FREE CATALOG

Send for colorful 96-page catalog!

Matching Square Dance Outfits,
Slippers, Boots, Dresses, Accessories.
Complete Western Wear.

Jack & Welf
SINCE 1919
RANCHWEAR

Dept. S
62 E. 2nd So.
Salt Lake City,
Utah 84111

Happiness is a new dress from

Nita Smith



#6708

One piece--dacron/cotton
voile--tomato red trimmed in
bright yellow companion print.
Black washable ny-vel ribbon
trims ruffles & forms a
lacing at front.

\$39.95 handling charge **\$1.00**



#6709

Charming! White cotton pique
with a bright floral design
in blues or rose. One piece.
Tie in contrasting color is
sewed in side seam & ties in
front or in back.

\$29.95 handling charge **\$1.00**



#6710

One piece 100% dacron--white
with varied shades of blue &
orchid, orange/yellow, pink/
coral. Washable ny-vel ribbon
outlines midriff & 2-tiered
skirt.

\$39.95 handling charge **\$1.00**

Complete happiness is:

A new dress with matching

PETTICOAT AND PANTALETTES

(14.95 plus \$1.) (\$8.95 - \$1)

We Suggest:

Yellow for #6708

Shocking pink #6709

Orchid for #6710

All items are CUSTOM-MADE

Send measurements with order.

Include P.P & INS. with check

BROCHURES ARE AVAILABLE

UPON REQUEST

Fashions by Nita Smith

113 WALTON DRIVE, COLLEGE STATION, TEXAS 77840 PHONE 846-6214

take two girls up and back — slide thru — allemande — do-sa-do — corner swing — promenade.

Comment: Good music. Dance patterns are different. This could be a sleeper. Rating: ☆+

GO ON BY — Windsor 4869

Key: E flat-E-F **Tempo:** 129 **Range:** High HD
Caller: Bob Van Antwerp **Low LB**

Music: Standard 2/4 — Guitar, Accordion, Drums, Bass, Clarinet, Piano

Synopsis: (Break) Ladies chain three quarters — rollaway — circle — allemande — forward two, box the flea — men star right, once around — partner left — pull by — corner allemande — promenade. (Figure) Heads slide thru — split two round one to center — turn thru split two, round one — star thru — pass thru — corner swing promenade.

Comment: Excellent recording and an active but well-timed figure. Very good word meter and lyrics. Rating: ☆☆+

WHERE IS THE CIRCUS — Windsor 4870*

Key: C **Tempo:** 125 **Range:** High HB
Caller: Wayne West **Low LA**

Music: Standard 2/4 — Trumpet, Accordion, Guitar, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A novelty tune and well recorded music. The dance is a smoothy with excellent word meter and timing. Rating: ☆☆☆

COUNTRY STYLE — Top 25138

Key: D **Tempo:** 126 **Range:** High HB
Caller: Chip Hendrickson **Low LD**

Music: Western 2/4 — Banjo, Piano, Clarinet, Drums, Bass

Synopsis: (Break) Gents star three quarter — turn left — corner right — men star left three quarters — turn right — allemande — forward two — turn back one — do-sa-do — go home and swing — promenade. (Figure) — Girls star right three quarter — turn left — send 'em left and turn right — girls star left three quarters — turn right — send 'em right and turn left — ladies chain — rollaway — next swing — promenade.

Comment: A good quality recording and a bouncy tune. Well timed patterns with lots of

elbow turns. A fun dance if the dancers don't get dizzy from all the turns. Rating: ☆☆

EVEN THO — Blue Star 1796

Key: G **Tempo:** 128 **Range:** High HA
Caller: Jim Brower **Low LA**

Music: Western 2/4 — Banjo, Trumpet, Piano, Drums, Bass Vibes

Synopsis: (Break) — Triple allemande — partner right — allemande — grand right and left — do-sa-do — promenade. (Figure) Heads square thru — right and left thru — dive thru — star thru — pass thru, round one — right and left thru — a full turn — allemande — do-sa-do — corner swing — promenade.

Comment: A busy tune and a conventional but action-packed dance. Rating: ☆+

HAWAIIAN RHYTHM — Blue Star 1798

Key: D **Tempo:** 129 **Range:** High HB
Caller: Al Brownlee **Low LA**

Music: Western 2/4 — Clarinet, Guitar, Drums, Bass, Piano, Violin

Synopsis: (Break) Around corner — seesaw — circle — allemande — forward two for thar star — shoot star full around — corner right — gents star left — star promenade. (Figure) Heads right and circle to a line-up and back — do-sa-do — ocean wave balance — spin the top — balance — spin the top — cross trail — corner swing — promenade.

Comment: A smooth flowing dance routine with lots of action to typical Blue Star music. Rating: ☆☆

**WHO LICKED THE RED OFF MY CANDY —
Square Tunes 103**

Key: C **Tempo:** 123 **Range:** High HA
Caller: Bub Dubree **Low LC**

Music: Western 2/4 — Guitars, Piano, Drums, Bass

Synopsis: (Break) Ladies chain — circle — rollaway — circle — rollaway — weave — do-sa-do — promenade. (Figure) Head ladies chain — heads right and left thru — square thru — swing thru — balance — turn right — corner swing — allemande — promenade.

Comment: A country tune, adequate music, and a well-timed dance using conventional material. Rating: ☆+

VELCO

**SLO-DOWN For Slippery Floors
SPEE-DUP For Sticky Floors**

NO DUST—NO PARAFFIN—NO ABRASIVES

16 OZ. CAN SLO-DOWN or 11 OZ. CAN SPEE-DUP

\$1.95 plus 40c postage (USA)

\$2.25 plus 50c postage (Canada)

MAIL ORDER TO:

Calif. add 4% sales tax

Sets in Order, 462 No. Robertson Blvd., Los Angeles, California 90048



NEWEST OUTSTANDING RELEASES

BLUE STAR

- 1795 — **Winchester Cathedral**
Caller: Andy Andrus, Flip Inst.
- 1796 — **Even Tho**
Caller: Jim Brower, Flip Inst.
- 1797 — **Mississauga Waltz Mixer**
By Bill and Barbara Cooper
(Round Dance)
- Flip: **The Best of It Mixer**
By Al Rowland (Round Dance)
- 1798 — **Hawaiian Rhythm**
Caller: Al Brownlee, Flip Inst.
- 1799 — **When My Blue Moon Turns To Gold**
Callers: Marshall Flippo and Jim Brower, Flip Inst.
- 1800 — **Almost Persuaded**
Caller: Larry Faught, Flip Inst.
- 1801 — **I WAS JUST WALKING OUT THE DOOR**
Caller: Marshall Flippo, Flip Inst.
- 1802 — **COWBOY'S SWEETHEART**
Caller: Jerry Helt, Flip Inst.
- 1803 — **LOGGIN'** (Key of G, Hoedown)
SUSIE (Key of A, Hoedown)

KEENO

- 2310 — **Round Robin**
Caller: Harold Bausch, Flip Inst.
- 2320 — **Omaha/Blue of the Night**
Rounds by Lloyd & Maizle Poole
- 2330 — **Set Me Free**
Caller: Harold Bausch, Flip Inst.
- 2340 — **You Can't Stop Me**
Caller: Phillip Bausch, Flip Inst.

MUSTANG

- 116 — **Flowers On The Wall**
Caller: Mike Hayes, Flip Inst.
- 117 — **True Love's A Blessing**
Caller: Hubert Brasseaux, Flip Inst.
- 118 — **One Has My Heart**
Caller: Billy Brooks, Flip Inst.

LORE

- 1087 — **Old Town Hall**
Caller: Johnny Creel, Flip Inst.
- 1088 — **What It Means To Be Lonesome**
Caller: Allen Tipton, Flip Inst.
- 1089 — **Ferris Wheel**
Caller: Emanuel Duming, Flip Inst.
- 1090 — **It's Like Having You Around**
Caller: Johnny Creel, Flip Inst.
- 1091 — **Truckload Of Starving Kangaroos**
Caller: Johnny Creel, Flip Inst.
- 1092 — **Louisiana Saturday Night**
Caller: Johnny Creel, Flip Inst.

ROCKIN' "A"

- 1329 — **Square Dance Honeymoon**
Caller: Bill Wilson, Flip Inst.
- 1330 — **I Overlooked An Orchid**
Caller: J. P. Jett, Flip Inst.
- 1331 — **Further and Further**
Caller: Paul Childers, Flip Inst.
- 1332 — **Most Of All**
Caller: J. P. Jett, Flip Inst.
- 1333 — **Darling Dixie Lee**
Caller: Bill Wilson, Flip Inst.
- 1334 — **Bayou Baby**
Caller: Bill Wilson, Flip Inst.

BOGAN

- 1200 — **I'm Going Back**
Caller: Cal Lambert, Flip Inst.
- 1201 — **For You and Me The Sun Will Shine**
Caller: Ham Wolfram, Flip Inst.
- 1202 — **Wish You Were Here**
Caller: Cal Lambert, Flip Inst.
- 1203 — **Tag-A-Long**
Caller: Cal Lambert, Flip Inst.

SWINGING SQUARES

- 2330 — **While I'm Gone**
Caller: George Peterson, Flip Inst.
- 2331 — **Hang Your Heart On a Hickory Limb**
Caller: Bill Saunders, Flip Inst.
- 2332 — **Take Me Back to Tulsa**
Caller: Chuck McDonald, Flip Inst.
- 2333 — **Hello Mary Lou**
Caller: George Peterson, Flip Inst.
- 2334 — **All I Do Is Dream Of You**
Caller: Johnny Reagan, Flip Inst.
- 2335 — **LUMBERJACK**
Caller: Carl Brazier, Flip Inst.

BLACK MT.

- 001 — **After Party Record**
- LP 10000 — **Hashin' It Up With Les Gotcher**
- 217 — **Tennessee Gal**
Caller: Selmer Hovland
- 218 — **John Henry**
Caller: Frank Lane

SQUARE-N-ROUND

- 556 — **Load The Boat/Gimmicks**
Caller: Les Gotcher
- 557 — **Cross-Cross Swing/Slide It Man**
Caller: Les Gotcher
- 558 — **Slide The Wave/Dixie Daisy**
Caller: Les Gotcher
- 559 — **Rotary Tea Cup Chain/Hash'n It Up**
Caller: Les Gotcher
- 560 — **Dixie Turn Thru/This And That**
Caller: Les Gotcher

We carry all square and round dance labels — Write us if your dealer cannot supply you.

MERRBACH RECORD SERVICE, 323 W. 14th St., Houston, Tex. 77008

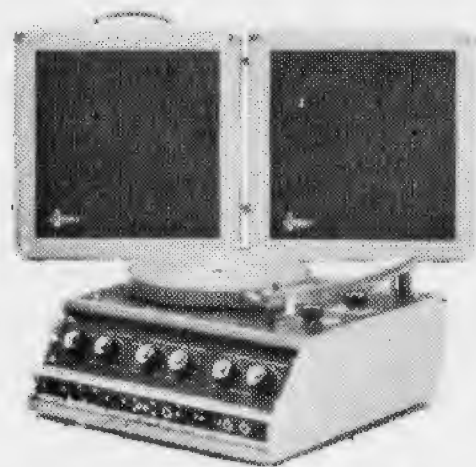
Phone UN 27077

I COULD SING ALL NIGHT — Kalox 1066**Key: C** **Tempo: 127** **Range: High HD****Caller: Vaughn Parrish** **Low LC****Music:** Western 2/4 — Guitar, Vibes, Clarinet, Piano, Tambourine, Bass, Drums**Synopsis:** (Break) Ladies chain — chain back — circle — allemande — weave — promenade. (Figure) Heads half square thru — double swing thru — box the gnat — do-sa-do — allemande — do-sa-do — promenade.**Comment:** A novelty dance. It will take a bit of practice but callers will enjoy calling this one.

Rating: ☆☆

THE BARON — MacGregor 2007**Key: C** **Tempo: 127** **Range: High HA****Caller: Tommy Stoye** **Low LC****Music:** Western 2/4 — Accordion, Banjo, Piano, Violin, Trumpet, Bass, Drums**Synopsis:** (Break) Ladies promenade — do-sa-do — allemande — do-sa-do — bow — weave — do-sa-do — promenade. (Figure) Heads promenade half — right and left thru — swing thru — balance — men trade — star thru — allemande — do-sa-do — corner swing.**Comment:** Well-played music and contemporary dance patterns. You'll find an even baker's dozen of do-sa-do's on the record. Rating: ☆☆**IF YOU'VE GOT THE MONEY — Kalox 1067****Key: D** **Tempo: 125** **Range: High HD****Caller: Harper Smith** **Low LB****Music:** Western 2/4 — Guitar, Clarinet, Vibes, Drums, Bass, Violin, Piano**Synopsis:** (Break) Circle — allemande — weave — box the gnat — girls star left — do-sa-do — allemande — promenade. (Figure) Head couples square thru — do-sa-do — swing thru — spin the top — right and left thru — square thru three quarters — corner swing — promenade.**Comment:** An old standard tune and an action dance that keeps you moving. Rating: ☆☆**ALL I DO IS DREAM OF YOU —****Swinging..Square 2334****Key: B flat** **Tempo: 126** **Range: High HC****Caller: Johnny Reagan** **Low LC****Music:** Standard 2/4 — Piano, Clarinet, Accordion, Violin, Drums, Bass**Synopsis:** (Break) Heads promenade three quar-

ters — side ladies chain — sides right and left thru and full turn — star thru — square thru three quarters — allemande — grand right and left — promenade. (Figure) Head ladies chain right — heads turn thru — separate round one to a line — up and back — pass thru — wheel and deal — double pass thru — cloverleaf — centers square thru three quarters — swing — promenade.

Comment: A smooth tune and an action packed dance. Rating: ☆☆**ROUND DANCES****THE BEST OF IT MIXER — Blue Star 1797****Music:** (Sugar Land Brass) — Organ, guitar, tambourine, drums, trumpet, bass**Choreographer:** Al Rowland**Comment:** A very simple mixer to music with a slight Latin flavor.**MISSISSAUGA WALTZ MIXER — (Flip side to the above)****Music:** (The Texans) — Piano, Guitar, Bass, Drums, Violin**Choreographers:** Bill and Barbara Cooper**Comment:** A very easy eight measure waltz mixer to the tune "It Happened in Monterey."**IF I HAD MY WAY — Grenn 14094****Music:** (Al Russ) — Piano, Accordion, Saxophone, Drums, Bass**Choreographers:** Oscar and Fran Schwartz**Comment:** Good music and an easy waltz routine.**SWEET AND HOT — (Flip side to the above)****Music:** (Al Russ) — Guitar, Piano, Trumpet, Saxophone, Drums, Bass, Clarinet**Choreographers:** Frank and Iris Gilbert**Comment:** Very interesting and well played music. Routine is for experienced dancers.**BALLIN' THE JACK — Grenn 14093****Music:** (Al Russ) — Piano, Saxophone, Drums, Bass, Accordion**Choreographers:** Bill and Dorothy Britton**Comment:** A fun routine, good music. Several parts are repeated.**DIXIE QUICKSTEP WALTZ — (Flip side to the above)****Music:** (Al Russ) — Accordion, Trumpet, Piano,**RECORDS**

We sell all round and square dance record labels postpaid.

NEWCOMB**TR-1640M-E2****40 Watt Amplifier**

Callers' net \$220.00

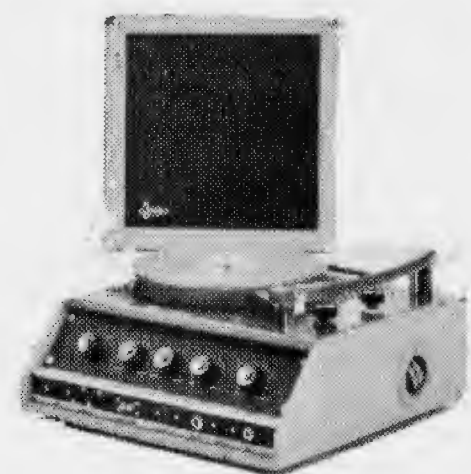
List Price \$329.75

TR-1625**25 Watt Amplifier**

Callers' net \$139.50

List Price \$209.00

Prepaid anywhere in U.S. if check in full accompanies order

PENNA. ADD 5% SALES TAX**HARLAN'S RECORD CENTER****RD #2, MONTROUSEVILLE, PA. 17754****Phone (717) 435-5811**

Drums, Saxophone, Bass
Choreographers: Ralph and Jeanette Kinnane
Comment: Smooth waltz music and a routine for experienced dancers. 8 measures repeat.

CAROLYN — Scope 1

Music: (The Musicians) — Piano, Drums, Saxophones, Trumpets, Clarinets

Choreographer: Frank Hamilton

Comment: A Viennese type of waltz for the intermediate dancer, the tune being "Tell Me That You Love Me Tonight."

FANTASY — (Flip side to the above)

Music: (The Musicians) — Violins, Piano, Drums, Bass, Saxophones, Clarinet, Trumpet

Choreographers: Gene and Edna Arnfield

Comment: A smooth two-step with a catchy tune, for intermediate level dancing.

SHOULD I — Windsor 4723

Music: (Windsor) — Saxophone, Trumpet, Piano, Drums, Bass, Guitar, Accordion

Choreographers: Ken and Dolly Walker

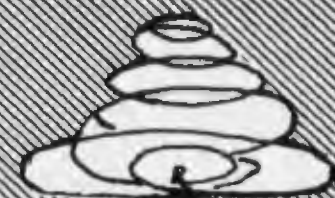
Comment: Lively music with an intermediate level two-step. Some parts are a bit tricky but fun.

MOONGLOW — (Flip side to the above)

Music: (Windsor) — Trumpet, accordion, piano, guitar, clarinet, drums, bass

Choreographers: Kenn & Ginny Trimble

TOP



GRENN

NEWEST ROUNDS

GR 14096

"I WONDER WHAT'S BECOME OF SALLY" (waltz)

by Manning and Nita Smith

"RED CAT" by Anne and Clyde Neal

NEWEST SQUARE

GR 12091

"SQUARE DANCE BLUES" flip by Earl Johnston

RECENT ROUNDS

- 14095 Mardi Gras Waltz/
Yellow Bird Two Step
- 14094 If I Had My Way/Sweet And Hot
- 14093 Dixie Quickstep Waltz/
Ballin' The Jack
- 14092 Kentucky Waltz/Dream Two Step

RECENT SQUARES

- 12090 Everybody Loves Somebody —
Schneider
- 12089 Coney Island Washboard Gal —
Johnston
- 12088 Winchester Cathedral — Johnston
- 12086 I Love You — Schneider

TOP

NEWEST FLIP SQUARES

TOP 25144 "ROW ROW ROW" by Herb Keys

TOP 25145 "RED WING" by Jim Bauer

RECENT SQUARES

- 25143 Nobody — Baldwin
- 25142 Kwaliga — Bohn
- 25141 Lookin' For Love — Peterson
- 25140 Ace In The Hole — Kinnane
- 25139 Travel On — Keys
- 25138 Country Style — Hendrickson
- 25137 Ideas — Hendrickson
- 25136 Moonlight Saving — Cargill

FAMILY SQUARES



NEW COLORS AND LOOKS FOR YOUR NAME BADGES



CHOICE OF GOLD OR SILVER (Metal) DANCERS ON EACH BADGE

STYLE No. 1
DANCERS $\frac{3}{4}$ " high
BADGE SIZE $1\frac{1}{2}$ " x $2\frac{1}{4}$ "
With Safety Clasp Pin
STYLE No. 2
DANCERS 1" high



Black - Red - Blue - Metallic Blue - Brown - Silver Gray or Green Badge with White Lettering & Border. White Badge with Black, Red or Blue Lettering; Yellow Badge with Black or Blue and Silver with Black Lettering and Bevelled Border.

PLEASE ORDER BY STYLE NUMBER AND BE SURE TO SPECIFY GOLD OR SILVER DANCERS FOR EACH BADGE.

Either Style No. \$1.00 each or 6 of any color \$5.00.

Note: All 6 must be the same style and same name and town. Postage prepaid.

OTHER DESIGNS — WRITE FOR DETAILS

The MAREX Co.

Box 371
Champaign, Illinois 61820

Comment: Good music and a smooth two-step for experienced dancers.

ALL MY LOVE — Belco 222

Music: (Belco Rhythm Boys) — Trumpet, guitar, piano, drums, bass, marimba

Choreographers: Irv and Betty Easterday

Comment: Excellent music and a two-step routine for experienced dancers.

HOMETOWN SWEETHEART — (Flip side to the above)

Music: (Belco Rhythm Boys) — Guitar, Piano, Clarinet, Marimba, Drums, Bass

Choreographers: Vaughn and Jean Parrish

Comment: A fun (and easy) two-step with eight measures repeated.

HOEDOWNS

SQUARE GUITAR — Wagon Wheel 111

Key: G

Tempo: 128

Music: (Wagon Masters) — Guitars, Drums, Bass

SMOKEY DOKEY — Flip side to above

Key: G

Tempo: 130

Music: (Wagon Masters) — Guitar, Banjo, Drums, Bass

Comment: Good chord pattern hoedowns.

Rating: ☆☆



if you're one of the fun people, who enjoys dancing, eating, swimming, sunning & loafing etc., then you can't afford to miss

FUNSTITUTÉ

JULY 9-14

AL BRUNDAGE

JOHN HENDRON

ART HARRIS

DATE

DOT 'N FOSTER

AUGUST 6-11

AL BRUNDAGE

CURLEY CUSTER

JACK JACKSON

PAUL

LAURA & MEROLA

al brundage

Write for brochure for full information

83 MICHAEL ROAD • STAMFORD, CONN. • 06903

Sets in Order RECORDS

RECENT RELEASES

SQUARES

FLIP INSTRUMENTALS

#165 One Dozen Roses
Called by Earle Park

#164 See The U.S.A.
Called by Tex Hencerling

#163 Roll Out The Barrel
Called by Tommy Cavanagh

EVERY CALLER

NEEDS THESE HOEDOWNS

INSTRUMENTAL HOEDOWNS

Hoppin' Satan/Texas Gallup	2113
Phrase Craze/Pavalon Stomp	2114
Chop Sticks/Rubber Dolly	2116
Rockabout/Chinese Breakdown	2123
Hep Cat/Rockin' Dolly	2130
Dew on the Mountain/Honolulu Dolly	2133
Cookin' Up a Storm/D & A Breakdown	2135
Pickin' & Grinnin' / Go Man Go	2140
Mama's Boy/Oh Golly	2142
Highland Fling/Jim Jam	2147
Guitar Fancy/Chicken Plucker	2148



ROUNDS

#3161 Amy/So Softly Softly

#3160 The Whistler/Red Carnations

#3159 Vaya Con Dios/Teddy

#3158 New From Old/Rosalie

#3153 Marie/Let's Polka

At dealers listed on pages 71 and 73

HOW TO TEACH MODERN SQUARE DANCING

Starting a Square Dance Class?

Callers! This Book was Written for YOU

Complete and Easy-to-Use 175-Page Manual Includes

- OUTLINE OF 30 PROVEN LESSONS
- PROGRAM FOR EACH CLASS NIGHT
- HOW TO TEACH BASIC IN DETAIL
 - DRILLS IN EACH BASIC
 - SIMPLE SINGING CALL FIGURES
 - FULL INDEX
- \$8.00 POSTPAID

No Caller Should Be Without

This Series On

MODERN SQUARE DANCE CHOREOGRAPHY

Know what happens in the square when
you call each basic

12 issues mailed 1 per month — \$6.50 Postpaid

Send check or inquiry to: **Jay King, P.O. Box 462, Lexington, Mass. 02173**

TOP TEN ROUNDS IN OHIO

Ohio Round Dance Teachers chose the following as the "Top 10" in the February Buckeye Poll of round dances, according to Phyllis and Frank Lehnert of Toledo: Mexicali Rose, Chanson d'Amour, Desert Blues, Strangers in the Night, Strawberry Jam, Remember When, Summer Wind, Tango Mannita, Five Minutes More and So What's New (Gardner).

CREDIT WHERE CREDIT IS DUE

The crisp and lovely Swinging Sweethearts club dress which was worn by Claudia Hollo-

way in the Feature Fashion for February was designed, not by her mother Joan, but by Gerry Boswell, wife of caller Lee Boswell, who is instructor-caller for this teen age group. Our apologies to everyone concerned for not crediting the design properly.

THE SQUARE DANCERS SPRING

*By Flo and George Dobbins — Leamington,
Ontario, Canada*

Spring makes all nature look so grand

And brings new joy to all the land.

Spring is found in the square dance, too

Meg Simkins

Everything for the Square Dancer

VERY VERY FULL

SHOW OFF THE BEAUTY OF
YOUR BOUFFANT SKIRTS

TRIPLE TIERED PETTICOAT
ALL BOTTOMS BOUND

Nylon Lace over two nylon net underskirts.

- White/White Binding
- White/Multi-Color Binding
- Black/Black Binding
- Cornflower Blue/Blue Binding
- Hot Pink/Pink Binding
- Soft Pink/Soft Pink Binding
- Orange/Orange Binding
- Yellow/Yellow Binding
- Turquoise/Turquoise Binding
- Red/Red Binding
- Mint/Mint Binding
- Orchid/Orchid Binding\$5.95

NEW ... Rainbow Colored over two
white nylon net underskirts. Vivid
multi-colored binding on all skirts\$6.95

NEW ... Silver Lurex Lace over two
white nylon net underskirts\$9.95
Gold Lurex Lace over two
white nylon net underskirts\$9.95



\$5.95

Order by Mail
Add 35c for handling
(Please send for our
Free Catalog)

Sizes:

Petite-Small, Small, Medium,
Large, X-Large and Tall-Large
(Please give height, waist and hip
measurements)

Meg Simkins

119 Allen Street, Hampden, Mass. 01036



Grosvenor's Inn ESTES PARK, COLORADO

presents

... **FRANK LANE** ... calling
the very finest ... modern, western ...

SQUARE DANCING

4 DAYS EACH WEEK — JUNE 16th THRU SEPTEMBER 4th, 1967

EACH WEDNESDAY
FRIDAY & SATURDAY
8:30 P.M. 'til 11:30 P.M.

SUNDAY MATINEE
2:30 'til 5:00 P.M.
(Round Dance Workshop ... 2 P.M.)

LABOR DAY WEEKEND
FRIDAY, SATURDAY & SUNDAY
8:30-11:30

FOR BROCHURE WRITE FRANK LANE, P.O. BOX 1382, ESTES PARK, COLORADO 80517
FOR ACCOMMODATIONS WRITE ESTES PARK CHAMBER OF COMMERCE



As we try to rhyme some maneuvers for you:
S is Substitute, Star Thru and Suzy Q;
P is Promenade, Pull Her By and Pass Thru;
R is the Rounds and Reverse Line of Dance;
I is Indian Style, Inside Arch and then,
perchance;
N is the (G)nat we Box and New Lines of
Four;
G is Grand Square; Grand Do So Do and
many more.
Spring means square dancing here will soon
be done.

All winter long it's been such fun!
Clubs plan for banquets that are so near
As with a dinner and dance they end their
year.
However, in the Fall when the work eases more
Again there'll be squares and fun galore!
COME ON, LET'S DANCE!
*By Nell Magouirk in the Dixie Daisy Review,
Illinois*
*There are many ways to dance for fun
But for us square dancing is the one.
You meet many friends who are very kind;*

fits perfect.....feels wonderful!

Hinote Creations are designed
for your dancing comfort.
Made of fine kid leather, they
are available in styles and
colors to match or contrast
your square dance dresses.
Hinotes are the most comfort-
able square dance shoe, and
are sized to fit your foot.
Try them, you'll enjoy them.



WRITE FOR A
FREE CATALOG

hinote

The Festivals 100
Available in colors, \$5.95
Gold or Silver, \$9.95

The Promenade Pump
Available in colors, \$6.95
Gold or Silver, \$9.95

When ordering, draw your right foot on white paper
Include style, color and 35¢ for handling

3261 Flushing Road / Flint, Michigan 48504



SAL FANARA



BERYL MAIN

20th ANNUAL
**Rocky Mountain
 Square Dance Camp**
 at the LIGHTED LANTERN
 atop Lookout Mountain in Cool Colorado
JULY 16 — AUGUST 12, 1967



JERRY HAAG



THE HICKMAN'S

Four Separate Weeks of Fun and Dance Workshops

Staff: Raymond Smith, Johnny LeClair, Vaughn Parrish, Gaylon Shull, Sal Fanara, Beryl Main, Tex Brownlee, Johnny Hozdulick, Jerry Haag, Francis Zeller, Bettye & Charles Proctor, Helen & Bob Smithwick, Edna and Gene Arnfield, Pete & Don Hickman, Fred & Mary Enholm

Only \$63.00 per person for a full week

For further information write Paul J. Kermiet, Rt. 3, Golden, Colorado

*All your worries are left behind;
 The music is nice — a wonderful sound
 And if you goof no one will frown.*

*You know you are welcome — beginner or not;
 You're there to have fun — no matter what.
 There may be some calls that you do not know
 And sometimes you may not know just where
 to go*

*But don't get excited — take your time
 If you're in the right square, you're doing fine.*

*You may be a rich man, a beggar or thief;
 You may be a doctor, lawyer or chief.
 But that doesn't matter — it's all in the game.
 Come on, we'll dance with you all just the
 same.*

*So come, you good people, let's join in the fun;
 If you don't know a square dance, we'll teach
 you one!*

POINT TO PONDER

It takes "U" in the middle to make square dancing FUN!

Mona of Hollywood

Mona's Nationally Known House
 of Bouffant Petticoats

DEALER INQUIRIES INVITED

Sizes:

Petite, S, M, L, XL
 (Please give waist,
 hip and length)

Order by mail
 Add 50c for handling

HEAVY PLASTIC BAGS FOR
 YOUR PETTICOAT. DOUBLE
 DRAWCORD. MED OR LARGE.

\$1.00 each, 3 for **\$2.50**

4% Calif. Sales Tax

Mona of Hollywood
2822 Hyperion Ave.
Los Angeles, Calif. 90027



\$14.95

4% Calif.
 Sales Tax

Please
 send
 for
 our
 free
 brochures

WE MANUFACTURE PETTICOATS
 ONLY—FOR ALL OCCASIONS—
 SPECIALIZING IN PETTICOATS
 FOR THE SQUARE DANCER—
 LONG FORMAL BOUFFANTS
 FOR THAT SPECIAL OCCA-
 SION AND FOR LODGES

#310—A LINED SLIP

Nice and full with tricot top and two
 crisp nylon baby horsehair top skirts.
 Underskirt of nylon sheer to prevent
 scratching. All 3 skirts trimmed with
 matching lace and Satin binding finish.

Colors: White	Hot Pink
Pink	Aqua
Blue	Red
Lilac	Black

With matching lace & binding finish

Let Your Square Dance Clothier Help You

Dress for the Dance



AMOS SQUARE DANCE SQUARE
624 West Main, Alhambra, California

AQUA BARN WESTERN SHOP
1230½ Westlake Ave., No., Seattle, Wash. 89109

BAR G SADDLERY
1066 E. Michigan Ave., Ypsilanti, Mich. 48197

BAR S SHOP
4318 Naomi Dr., Louisville, Ky. 40219

BILL & VALS CARRIAGE HOUSE
140 E. Butler Ave., Chalfont, Bucks County, Penn.

CHUCK'S WESTERN & SQUARE DANCE CENTRE
661 Main St., Peneticton, B.C., Canada

CIRCLE EIGHT WESTERN WEAR
12339 S. Hawthorne Blvd., Hawthorne, Calif. 90250

CIRCLE W-J TRADING POST
151 W. Elkhorn Ave., Estes Park, Colorado

CHEZ BEA SQUARE DANCE CREATIONS
650 N.E. 128th St., North Miami, Fla. 33161

CORRAL SHOP
521 W. Pender, Vancouver, B.C., Canada

COUNT'S WESTERN STORE
4903 Wisconsin Avenue, Washington, D.C.

DANCE CRAFT
424 Brentwood, Burnaby, B.C., Canada

DOUBLE O RANCHWEAR
1460 National, Memphis, Tenn. 38122

DART WESTERN SHOP
4400 Portage St., N.W., North Canton, Ohio 44720

ED & MAREA'S SQUARE DANCE SHOP
317 Peninsula Drive, Erie, Pa.

F & S WESTERN SHOP
1553 Western Ave., Toledo 9, Ohio

HI-D-HO WESTERN SHOP
257 Read St., So. Attleboro, Mass. 02774

HILL RANCHO
15701 So. Crenshaw, Gardena, Calif.

HOOS-YER SQUARE WESTERN SHOP
2101 Kossuth St., Lafayette, Ind. 47905

KAY WILSON
5022 Nokomis Ave., Minneapolis 17, Minn.

KEITH CLOTHING
301 19th St—Ensley, Birmingham 8, Alabama

McCULLOCH COSTUME & DANCE OUTFITTERS
1195 Dundas St., London, Ontario, Canada

ROBERTSON DANCE SUPPLIES
3600—33rd Avenue, Sacramento, Calif. 95824

SQUARE TOGS
11757 Hwy. 42, Sharonville, Ohio

THE SQUARE DANCE SHOPPE
75 So. Palm Ave., Sarasota, Florida 33577

TOWN AND COUNTRY SQUARE DANCE FASHIONS
740 Schoelles Rd., North Tonawanda, New York

THE DANCERS CORNER
2228 Wealthy SE, Grand Rapids, Mich.

THE WIGWAM
307 High St., Seaford, Delaware

VIVIAN PORTER'S WESTERNWEAR
1320 E. Highland Ave., San Bernardino, Calif.

WESTERN TACK 'N' TOGS
411 West Carpenter Freeway, Irving, Texas 75060

WICHITA WESTERN STORE
1018 W. 31st South, Wichita, Kan. 67217

Sets in Order

MAGAZINE
MAY BE PURCHASED
AT THESE STORES

STORES handling square dance clothing are welcome to write
Sets in Order for information regarding a listing on this page.



EXPERIMENTING WITH BLOW YOUR TOP

By Walt Wentworth — St. Petersburg, Florida

THIS IS A NEW NAME given to an old movement that has fallen by the way with some callers, but the nature of the name gets a laugh from the dancers and the smoothness of the movement which involves all eight in the square plus the prompting of the action brought out very favorable comments from everyone.

It can be done from a position of partners facing after an allemande left, or at the end of a grand right and left, also from an allemande thar star, and with any designated person. Meet that person with a right forearm swing halfway around; those persons coming into the center will star left $\frac{3}{4}$ around while those on the outside move up $\frac{1}{4}$ to the same person for another right arm swing halfway around. New centers star left $\frac{3}{4}$ around, new outsides move up $\frac{1}{4}$ to the same person for another right arm swing halfway. This is the end of the movement; from here follow the call. Those who have been dancing for some time will recognize a double all eight spin the top.

In these six pictures are shown a standard all-eight spin the top.



ALLEMANDE LEFT AND BLOW YOUR TOP

Use the following patter to prompt dancers:

**Swing by the right, girls star left, same man
Swing by the right, men star left, same girl,
Swing by the right**

There's corner, left allemande

Or while doing the grand right and left, call following:

**Hand over hand and don't you stop
Meet your partner and blow your top**

Use prompting patter

**Here comes corner, left allemande
Allemande left go allemande thar
Right and left and form a star
Men in the middle a right hand star
Back up boys and listen pop
Shoot that star and blow your top**

Use prompting patter

Skip one girl, there's corner, left allemande

This can also be done in reverse by meeting the designated person with a left arm swing and those in the center doing a right hand star around to the same person.

**Allemande left go allemande thar
Right and left and form a star
Men in the middle a right hand star
Shoot that star with a full turn around
Corner by the right a wrong way thar
Men in the middle a left hand star
Back up boys it could be worse
Shoot that star, blow your top but in reverse**

Prompting patter for reverse:

**Swing by the left, girls star right, same man,
Swing by the left, men star right, same girl,
Swing by the left like a left allemande.**



MAC GREGOR

RECORDS

FLIP INSTRUMENTAL

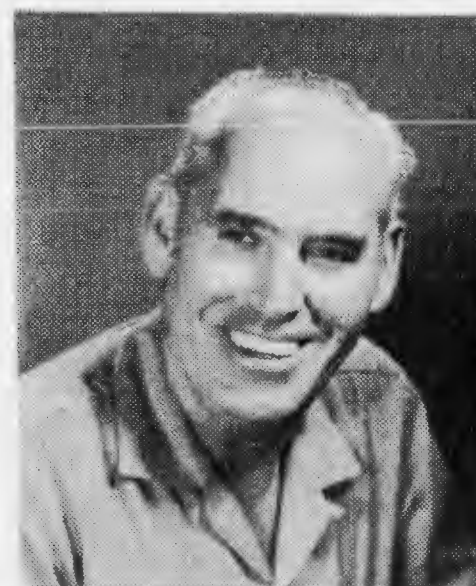
#2011 "OPEN UP
YOUR HEART"

CALLED BY TOMMY STOYE



#2012 "MY GAL
COUNTRY STYLE"

CALLED BY CHARLIE GUY



ALLTIME BESTSELLERS

#1061 "MISTER PIANO MAN"

#1074 "I'VE GOT MINE"

#1070 "CLOSE ALL THE HONKYTONKS"

#1064 "PASS ME BY"

LAST MONTH

#2009 "WINCHESTER CATHEDRAL"

#2010 "TIED DOWN"

MUSIC BY FRANK MESSINA

ATTENTION: ROUND DANCE CHOREOGRAPHERS
MacGregor Records is interested in your creations and invites you
to submit your dances for consideration

MacGREGOR RECORDS, 729 So. Western Ave., Los Angeles, Cal. 90005



"She won't miss Lawrence Welk, and he's a nut on night baseball."

**GREEN SLEEVES FOR 7" RECORDS
USED BY PROFESSIONALS EVERYWHERE
PROTECTS YOUR RECORDS**

Made of heavy duty paper—long lasting
\$5.00 per 100 postpaid (minimum order)
(Californians add 4% sales tax.)

Send check or money order. No COD please.



Callers' Supply Company

P.O. Box 48547, Los Angeles, California 90048

